

ORLANDO REPERTORY THEATRE
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The REP

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 *MIRACLE IN BEDFORD FALLS*.

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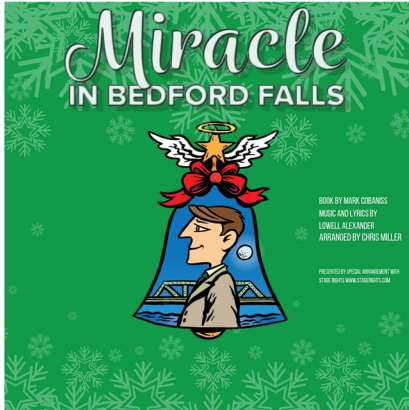
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ABOUT THE PLAY



BIG IDEAS IN *MIRACLE IN BEDFORD FALLS*

- Family
- Faith
- Holidays
- Hope
- Finding your way home
- Perseverance
- Community

CONTENT WARNING/ RESOURCES

This play deals with themes of suicide. If you or a loved one suffers from depression, please seek support.

Links to resources:

- o National Suicide Prevention Lifeline: Call 1-800-273-8255
- o Mental Health Association of Central Florida: <https://www.mhacf.org/suicide-prevention-orlando-fl/>

CHRISTMAS IS COMING TO BEDFORD FALLS

Main Street is bustling in Bedford Falls, New York. It is Christmas Eve, 1946 ("Christmas is Coming to Town"). At the same time, people from all over town are saying their prayers and specifically for someone named George Bailey. Angels, Franklin and Joseph, are heard discussing these prayers. They agree that George needs help as tonight is his crucial night. They debate who to send. Clarence, an angel who has not gotten his wings yet is up next. They send for him and share that George is a suicide threat. If Clarence helps him, Franklin tells him he will get his wings. In order to prepare him for his job, they go back in time so that Clarence can get to know his charge.

GOWER'S DRUGSTORE, 1919

A young George Bailey is hard at work at Gower's Drugstore. Angel Joseph shares that for George, two events shaped his life from a young age. The first, was the fact that he saved his younger brother from drowning, which caused him to lose his hearing in one ear and the second, was this day at the drugstore. Mr. Gower's son had recently died of influenza and he tried to drown his grief in whiskey. Unfortunately, he mixed up capsules and almost made a deadly mistake for his customers. When George tries to stop him, he grabs him violently, George convinces him to check. Mr. Gower realizes what he has done and thanks George through sobs.

SHAKING THE DUST OF BEDFORD FALLS

The angels leap forward in time to when George is shopping for a suitcase to travel the world before he finally gets to leave for college ("Shakin' The Dust"). His father asks him to stay behind and help with the family business, Bailey Building and Loan, but George does not think he can handle the business of "nickels and dimes." Before leaving town, his brother, Harry takes him to a school dance. They run into their friend Sam, a recent college grad that tries to recruit Harry to play football. Harry shares he will not be going yet, as it is his turn to work at his father's business and let his brother George go.

George ends up dancing the night away with Mary Hatch, stealing her away from her date, Freddie ("Step to the Music"). Frustrated, Freddie and his friend Mickey hatch a devious plan. There is a swimming pool under the gym floor. They turn off the lights and open up the floor during the Charleston competition. Everyone, including George and Mary, fall into the pool.



ABOUT THE PLAY

A STREET IN BEDFORD FALLS

George and Mary walk home in robes. They stop in front of an old deserted building, the Granville House. Mary shares that one day she would like to live there. George throws a rock and shatters the glass of one of the windows, making a wish to dust off the dirt of this town and never look back. Mary throws her own rock, but will not share her wish with George. They sing and dance, which results in her losing her robe ("Lucky Star"). Only wearing a slip, she hides behind a bush. George teases and contemplates not returning the robe. Just then, Uncle Billy comes running. George's father has had a stroke. George runs off.

CHANGE OF FATE

George's father passes away leaving his business without a leader. A meeting is called to identify a successor. Mr. Potter, an evil business man in town, wants to see the business dissolve, making way for him to hold more financial control. George stands up for his father when Potter belittles his abilities as a businessman and in the end, the committee votes for George to take over. Instead of going to college as planned, George stays behind. He even gives the money for his own schooling to his brother who becomes a football star. When Harry returns from school with a wife and job offer from her dad, George is unable to leave once again. In the meantime, Mary left for college and returned home. George's mother encourages him to pay her a visit one night.

THE HATCH HOUSE

George walks by the Hatch House pretending to be disinterested ("Lucky Star Reprise"). Mary invites him. Her mother keeps checking up on them and Mary lies that he is kissing her like mad. Her mother wants him to leave, after all, Sam is supposed to be calling her. Just as George tries to exit, Sam calls and wants them both on the phone to hear his good news. He has the chance of a lifetime for George to get rich and join him in plastics. George gets frustrated with everyone else trying to orchestrate his life and tries to leave, but ends up in an embrace with Mary.

WEDDING BELLS AND BANKS

Mary and George are married right as the Great Depression hits. Before they can leave for their honeymoon, there is a run on the banks. In a panic, everybody tries to take their money out of the Bailey Building and Loan. George shows up to help manage the crowd. People consider going to Potter who is offering 50% of every dollar they have in the bank. George reminds everyone that their money is not sitting in the bank, but spread all over town helping other people. People continue to demand their money. Mary shows up and saves the day by offering their honeymoon money. It's spread across the crowd until only two dollars are left. George, Uncle Billy, and Cousin Tilly celebrate ("It's a Wonderful Life"). George receives a call from the new Mrs. Bailey, which reminds him he is married! She tells him to come home to the old Granville House.

I AM HOME

Mary waits for George's arrival and works to tidy the old Granville House, which is in disrepair ("I am Home"). George comes home and they embrace. Mary shares that the night they broke the windows in this old house, she wished for this moment. Jumping forward in time, George and Mary work to make a home in the old Granville House. He even develops a neighborhood called Bailey Park full of affordable homes. George's life is busy. One day, Mr. Potter calls George to his office.



ABOUT THE PLAY

POTTER'S OFFICE

Potter starts the meeting by flattering George. He then offers to hire George to manage his properties and affairs for \$20,000 a year. When George asks what will happen to the Bailey Building and Loan, Potter deflects. As George leaves to think about it, he suddenly hears his conscious and refuses the offer.

ON MY SHOULDERS

George wanders the streets of Bedford Falls thinking about his decision ("On My Shoulders"). George makes his way home and Mary asks him if he is okay. He asks her why she ever married a man like him and she says because she wanted her babies to look like him. Mary is pregnant! Much changes over the next few years, Mary has four babies, works on the house, and even helps with the USO during the war. George continues to work for the Bailey Building and Loan unable to fight due to his ear. His brother, Harry, on the other hand becomes a war hero, shooting down 15 planes.

THINGS TAKE A TURN

At the Bailey Building and Loan, George shows everyone the newspaper featuring his brother getting the Congressional Medal of Honor. Uncle Billy enters completely disheveled. He has lost money he was supposed to deposit at Potter's Bank, over \$8000. George blames Uncle Billy and calls him stupid. This could mean bankruptcy or even prison. What neither man realize is that Potter is to blame. Uncle Billy accidentally gave him the money rolled up in a newspaper with the article about Harry. Corrupt and evil Mr. Potter did not say anything when he realized Billy's mistake.

CHRISTMAS EVE

George heads home where his whole family is getting ready for Christmas. George is irritable with everyone. Janie plays the piano, Pete, Tommy, and Mary decorate, and Zuzu is upstairs not feeling well after walking home from school in the cold. Zuzu comes downstairs wanting George to fix her flower. He faces away from her and puts the fallen pedals in his pocket. Zuzu goes back to bed and the phone rings. It is her teacher, Mrs. Welch. George ends up yelling at her and her husband about sending Zuzu out in the cold. George snaps at the whole family, apologizes, and quickly exits. Mary, Tommy, Pete, and Janie all pray for him.

ALL IS LOST

In desperation, George goes to Potter asking for the money. Potter asks whether he has a life insurance policy and tells George that he is worth more dead than alive. When George begs him again, Potter tells him that he is going to go to the police. Potter dreams of the town without George Bailey ("Pottersville").

THE BRIDGE

Meanwhile, the angels are almost caught up to the present. Joseph tells Clarence that George ended up at a bar with Mr. Welch who hits him because of what he said to his wife, Zuzu's teacher. George leaves the bar and heads to a bridge, looking down at the icy water.

Contemplating suicide, George feels worthless ("Every Dream I Ever Dreamed"). Just then, Clarence jumps in the water. George jumps in to save him. George learns that Clarence is an angel, sent here to save George's life. George asks about his wings. Clarence explains he has not earned them yet. George wishes he had never been born. Clarence grants his wish and suddenly George Bailey has never existed.



ABOUT THE PLAY

POTTERSVILLE

George wants a drink, so they head into town where he learns that it is not Bedford Falls anymore, but Pottersville. It is a nightmare of a town ("Swell"). They pass a Salvation Army bell ringer, who rings when Clarence drops a coin in his bucket. Clarence tells George that every time a bell rings an angel gets their wings. Suddenly, a drunk Mr. Gower, stumbles by looking for a drink. George learns that because he was not there to stop him, Mr. Gower's mistake in the drugstore poisoned someone and he ended up in jail. A number of unnerving things happen to George. No one else seems to recognize him. His family is gone and when he is almost arrested, Clarence steps in so he can get away. Clarence finds George distraught when his own mother does not know him. George learns that because he was not there to save him, Harry died when he fell through the ice. Because of that, all the people Harry saved in the war died too. Desperate, he asks Clarence about Mary. Clarence tells him she is just about to close up the library ("Those Moments").

George finds Mary who does not know him ("Don't You Recognize Me?"). He scares her and a mob of people chase him. He finds himself again on the bridge with Clarence and prays ("Every Dream I Ever Dreamed (Reprise)"). He prays for his life and when Bert, the police officer finds him on the bridge, he asks if he is okay. George hears his name and realizes he is back! He finds Zuzu's petals in his pocket and runs home calling for Mary ("I am Home Reprise").

I AM HOME

When he gets home, he finds the Bank Examiner there to arrest him. But that is when he also discovers that everyone in the town has rallied for him and raised the money he needs. Even his own brother came home to be with him, instead of attending his Congressional banquet.

They all sing and when the cathedral bells ring, George realizes that Clarence got his wings ("Finale Ultimo").



THE CREATORS

PLAYWRIGHT | MARK CABINISS

Mark Cabaniss is a music publisher, writer, producer, broadcaster, and speaker. He is President/CEO of Jubilate Music Group, a worldwide music publisher (distributed by Alfred Music) creating printed and digital music, recordings, and videos. Mark's published compositions have been performed nationally and abroad, and include choral anthems, musicals, cantatas, and instrumental pieces. His stage adaptation of the film *It's a Wonderful Life* titled *Miracle In Bedford Falls* (co-written with Lowell Alexander) was premiered by the Southern Appalachian Repertory Theatre and has been subsequently performed throughout the United States and Canada. Other musicals include *The Homework Machine*, co-written with Tony-nominated composer Keith Herrmann and premiered by the Boston Children's Theatre and *The Stardust Supper Club* (featuring the music of Hoagy Carmichael) co-written with Alan Bailey. Mark is a multiple recipient of ASCAP's Popular Music Award, the NAMM Believe in Music Award, and is a Dove Award and Angel Award-winning producer. Mark was named *Outstanding Alumnus of the Year* by Mars Hill University and serves on the University's Board of Trustees. Mark is also the founder/donor of *The Helen Cole Krause Music Scholarship*, awarded annually to qualifying students who choose music as a college major. Mark serves as an Adjunct Instructor of Music Business at Belmont University in Nashville. He holds bachelor's and master's degrees in Music Education and Communications from Mars Hill University and The University of Tennessee – Knoxville. Mark resides in Nashville, Tennessee.

COMPOSER AND LYRICIST | LOWELL ALEXANDER

In the last 20 years, Lowell Alexander has served as a staff songwriter for Sony ATV Tree publishing, EMI, and Acuff Rose music publishing. He has had over 400 songs published. These songs have appeared in secular and liturgical print, animated film, on the live stage and television, as well as on dozens of recordings by artists which include Art Garfunkel, Amy Grant, Glen Campbell, Point Of Grace, The London Philharmonic, Sandi Patty, Donny Osmond, Steve Green, Selah, and 4-Him. He collaborated with Mark Cabaniss to develop his stage adaptation of the film "It's a Wonderful Life" titled *Miracle In Bedford Falls*. He has had 10 number one songs and over 40 radio singles in his 20 years as a professional. Lowell has served both as an ASCAP representative and an independent speaker, teaching in universities, and at seminars nationwide the art and intricacies of the commercial music field. Lowell is a long-time voting member of The National Academy of Recording Arts and Sciences (Grammy) and a member of The American Society Of Composers, Authors and Publishers (ASCAP). He holds a Bachelor of Arts degree from Georgia State University and resides in Nashville, Tennessee.



THE CREATORS

ARRANGEMENT | CHRIS MILLER

Chris Miller is a graduate of Elon University and Musical Theatre Writing at New York University. With Nathan Tysen, he has written a musical based on the book by Chris Van Allsburg, *The Mysteries of Harris Burdick* which had readings at Lincoln Center Theatre, Playwrights Horizons, Mercury Musical Developments in London, a workshop with TheatreMasters in Aspen, Colorado, a workshop production at Barrington Stage Company in 2007 & a well-received full production at Barrington Stage Company in 2008. Miller & Tysen's song cycle, *Fugitive Songs*, was nominated for a Drama Desk Award (Outstanding Revue) after its 2008 run at the 45th Street Theatre (Off Broadway). His songs have been performed at such venues as Lincoln Center, Joe's Pub, Don't Tell Mama, The Triad, and The Knitting Factory. Chris is a musical director for the Lovewell Institute of Creative Arts, creating new musicals with teenagers, and a founding member of the Lovewell Theatre Project, which produced the musical *The Book of Phil* at the Theatre Building in Chicago in 2002 and at the Epiphany Theatre Company in NYC in 2003. Currently, he is collaborating with Tysen on a new commission for Lincoln Center Theatre, a co-commission from Playwright Horizons/TheatreWorks, Palo Alto with playwright Craig Wright, & an original musical. Chris arranged Mark Cabaniss' adaptation of the film "It's a Wonderful Life" titled *Miracle In Bedford Falls* (co-written with Lowell Alexander). His awards include: 2003 Jonathan Larson Performing Arts Foundation Grant, 2003 Frederick Lowe Foundation Grant, and 2004 Daryl Roth Creative Spirit Award 2006 Richard Rodgers Award, 2007 Kitty Carlisle Hart Musical Theatre Award from the Vineyard Theatre, ASCAP PLUS Awards 2005-07, One of the Dramatists Guild Magazine's (The Dramatist, July/August Issue) "50 To Watch" in 2007. Chris Miller composed *Tuck Everlasting* along with Nathan Tysen which played earlier this season at Orlando Repertory Theatre.

THE CREATORS

BASED ON THE SCREENPLAY *IT'S A WONDERFUL LIFE* BY FRANCIS GOODRICH, ALBERT HACKETT, AND FRANK CAPRA FRANCIS GOODRICH AND ALBERT HACKETT

Goodrich and Hackett began their enormously successful and remarkably prolific collaboration in 1928, a partnership that lasted 34 years. The privileged daughter of well-to-do parents, Frances Goodrich attended Vassar before beginning her career as an actress, first appearing on Broadway in 1916. By the time she met fellow actor Albert Hackett in the late 1920s, she had already been divorced twice. Nine years the junior of his wife, Albert Hackett was the son of stage star Florence Hackett and brother of matinee idol Raymond Hackett. The Manhattan-born Albert first appeared onstage at the age of six to help earn money for his family after the death of his father. He eventually went on to study at New York's Professional Children's School. Like Goodrich, Hackett met with modest success as an actor, and their initial collaboration arose as a result of their mutual desire to leave acting in favor of playwriting. The two were married while collaborating on their first Broadway hit, *Up Pops the Devil*. Their success on Broadway eventually led to the pair being signed as a writing team by MGM, where they launched the popular *Thin Man* series. While there would be another Broadway production on the Goodrich/Hackett docket in the 1940s, *The Great Big Doorstep*, for the most part the couple devoted their time to screenwriting. They were particularly skilled at adapting the works of others to meet the restrictions and requirements of the movies. Among their most famous film credits were adaptations of Owen Wister's *The Virginian*, S.N. Behman's *The Pirate*, Edward Streeter's *Father of the Bride*, and the musical version of Stephen Vincent Benet's *Sobbin' Women*, released as *Seven Brides for Seven Brothers*. Goodrich and Hackett were also among the many writers who toiled on Frank Capra's *It's a Wonderful Life*. Writing the stage version of *The Diary of Anne Frank* was the achievement of which both Goodrich and Hackett were most proud. The job of adapting the diary had originally been offered to Lillian Hellman, who turned it down, saying that if she wrote the play "It would run one night because it would be deeply depressing." She, in turn, recommended Goodrich and Hackett because they possessed a "lighter touch." It took the couple two years and eight rewrites before they came up with a draft which pleased Otto Frank, Anne's father. The original Broadway production received the 1956 Tony Award for Best Play, and the script received the 1956 Pulitzer Prize for Drama. Goodrich and Hackett also adapted the play for the screen in 1959. Frances Goodrich and Albert Hackett remained married until her death in 1984. Albert Hackett passed away in 1995.

FRANK CAPRA

Frank Capra (1897-1991), an American film director and producer, noted for his sophisticated comedies, was born in Palermo, Italy. Capra was six-years-old when his family immigrated to the United States, settling in Los Angeles. His first important job in Hollywood was as a writer for the Mack Sennett studios. Capra later joined Columbia Pictures, where he gained his greatest success as a director of comedies that had appealing characters, social overtones, and happy endings. Such films include three that won Capra Academy Awards for best director: *It Happened One Night* (1934), *Mr. Deeds Goes to Town* (1936), and *You Can't Take It with You* (1938). During World War II, Capra produced military documentaries. Other films he directed or produced include *Lost Horizon* (1937), *Mr. Smith Goes to Washington* (1939), *Arsenic and Old Lace* (1941), *It's a Wonderful Life* (1946), *State of the Union* (1948), *A Hole in the Head* (1959), and *A Pocketful of Miracles* (1961). His autobiography, *The Name Above the Title*, was published in 1971 (reprinted, 1985).



BEFORE THE SHOW

PRE-SHOW DISCUSSION QUESTIONS

We are excited to welcome you to Orlando Repertory Theatre to see our production of *Miracle in Bedford Falls*. Orlando Repertory Theatre produces six professional 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 *Miracle in Bedford Falls*, as well as make some predictions about the production itself. Discuss the following before you join us at the theatre.

1. When you hear the phrase: “pay it forward” what does it make you think? In today’s world it might mean buying someone’s coffee or groceries or even opening the door for someone. What are ways in which you have made a direct impact on someone’s life you know or even someone you don’t know? Share one way you might “pay it forward” this week either at home, your school, or in your community. Try it and see how it feels!

2. *Miracle in Bedford Falls* is inspired by the original black and white film, *It’s a Wonderful Life*, which takes place in the 1930s and 1940s. When you say something is black or white, it means there are only two sides to the story or there is a right or wrong way to do something. What aspects of life are not just black or white? What about love, faith, community?

3. The characters in *Miracle in Bedford Falls* rely on each other in hard times. Who is someone that has made a big difference in your own life, how so?



AFTER THE SHOW

POST-SHOW DISCUSSION QUESTIONS

We hope you enjoyed Orlando Repertory Theatre's production of *Miracle in Bedford Falls*. Discuss the following questions after attending the performance.

1. What did you notice when you first entered the theatre? Describe the stage.
2. *Miracle in Bedford Falls* uses flashbacks to help tell the story. Did the set and scenery help to establish the show's time period? 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? How did these production elements support the storytelling?
3. *Miracle in Bedford Falls* takes place in the 1930s and 1940s. What did you notice about their costumes? Discuss the similarities and differences to the clothes people wear today.
4. What was *Miracle in Bedford Falls* 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 George learn about himself in this story? 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?

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.

splendid a highly contagious viral infection of the respiratory passages causing fever

capsule the next person in line

Influenza surprisingly impressive or notable

detect a small case or container, especially a round or cylindrical one

successor an unsophisticated person

docket a large metal pot with a lid and handle

astounding a small, crudely built shack

rafters discover or identify the presence or existence of

yokel bent or twisted out of shape

warped magnificent; very impressive

cauldron one of several internal beams extending from the eaves

shanty an agenda or list of things to be done

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 VOCABULARY ACTIVITY

In Miracle in Bedford Falls, George Bailey discovers that his entire community sees him and supports him in his time of need. He truly is the “richest man in the world” because of the wealth of love and support around him. Sometimes getting a handwritten note can mean more than any email, text, or snapchat. Think of someone in your life that you love or appreciate. Write them a “thinking of you” note or letter of gratitude. Make a handwritten note the best gift of the season!

Thinking of you...

With love,



AFTER THE SHOW

Books, Movies, and Resources Inspired by the Season

It's a Wonderful Life for Kids by Jimmy Hawkins
My First Kwanzaa by Karen Katz
The Best Christmas Pageant Ever by Barbara Robinson
The Essential It's A Wonderful Life: A Scene-By-Scene Guide to the Classic Film by Michael Williams
A Christmas Carol by Charles Dickens
A Season of Gifts by Richard Peck
The Gift of the Magi by O'Henry
The Magic Menorah: A Modern Chanukah Tale by Jane Bresbin Zalben
The Christmas Wish by Lori Evert
The Little Christmas Elf by Nikki Shannon Smith
The Christmas Tree Ship by Carol Crane
Magic Tree House #44: A Ghost Tale for Christmas Time by Mary Pope Osborn
The House Without a Christmas Tree by Gail Rock

Recommended movies to accompany *It's a Wonderful Life*

It's a Wonderful Life (Paramount Pictures, 1946)
White Christmas (Paramount Pictures, 1954)
Christmas in Connecticut (Warner Bros., 1945)
The Bishop's Wife (Warner Bros., 1947)
Miracle on 34th Street (20th Century Fox, 1947)
Home Alone (Twentieth Century Fox, 1990)
A Charlie Brown Christmas (Lee Mendelson Film Productions, 1965)
the Best Christmas Pageant Ever (Regency Home Video, 1983)
The Christmas Shoes (Gaia – Entertainment, 2006)
The Christmas Blessing (Gaia – Entertainment, 2007)
Christmas Hope (Gaia – Entertainment, 2010)



STANDARDS

NEXT GENERATION SUNSHINE STATE STANDARDS AND FLORIDA STATE STANDARDS
SATISFIED BY USING THIS GUIDE AND ATTENDING ORLANDO REP'S PRODUCTION OF *TUCK EVERLASTING*

Detailed list of Florida State Standards and Next Generation Sunshine State Standards satisfied by using this guide and attending Orlando REP's production of *Miracle in Bedford Falls*.

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.