

ORLANDO REPERTORY THEATRE  
IN PARTNERSHIP WITH UCF

# 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 *ANNE OF GREEN GABLES*.

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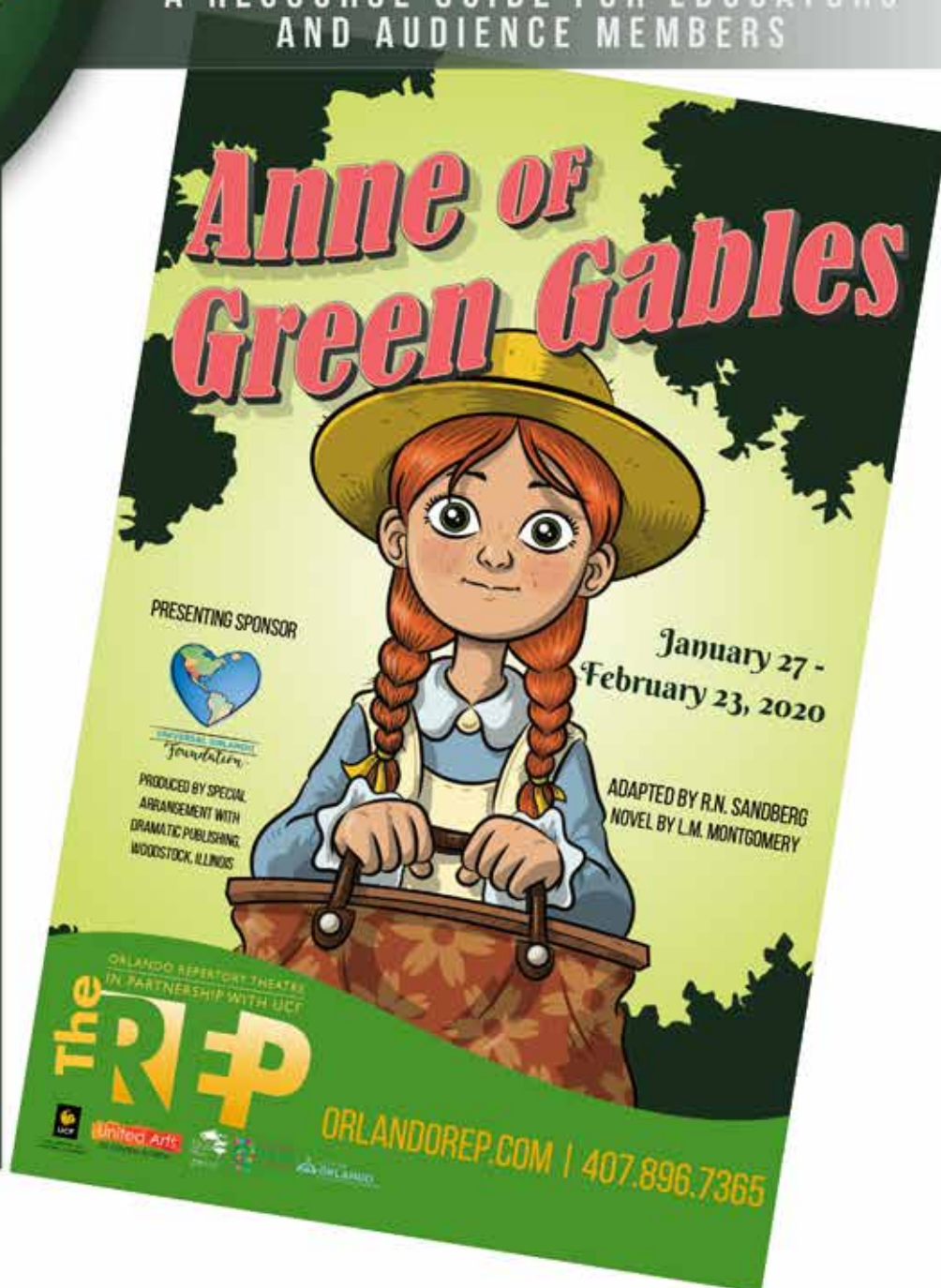
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# ABOUT THE PLAY



## BIG IDEAS IN *ANNE OF GREEN GABLES*

- Family
- Imagination
- Friendship
- Adoption
- Determination
- Forgiveness

## GREEN GABLES

Rachel Lynde and Marilla Cuthbert sit at the dining room table at Green Gables. Marilla and her brother, Matthew Cuthbert, live there alone, both having never married. They need extra help around the house and farm. Marilla tells her friend and neighbor that they are going to adopt a boy. Rachel, always one to give her opinion, warns Marilla that adopting a child could be dangerous. Marilla shares that once Matthew has his mind made up about something, it sticks.

## THE TRAIN STATION

At the station, Anne sits alone waiting for her new family to pick her up. The Stationmaster approaches and tells her she should move to the Ladies Waiting Room, but Anne prefers the outdoors where she can let her imagination run wild. Matthew arrives looking for an orphaned boy, but there was a miscommunication. Mrs. Blewett, the woman coordinating the adoption, thought the Cuthberts wanted a girl. Matthew takes an immediate liking to Anne and invites her home anyway.

## GREEN GABLES

When Matthew and Anne arrive home, Marilla is not pleased with the mix up. Anne asks to be called Cordelia and when Marilla refuses, she asks to be called Anne with an e as it is much more elegant. Marilla tells Anne she can stay for dinner, but that she will need to go back in the morning. Anne is distraught and is unable to eat. She falls asleep in tears. The next morning, Anne is determined to be cheerful. Marilla and Matthew learn about Anne's past. She moved from house to house after her young parents both passed away. She lived with two families and helped the women with their babies. Marilla asks if they were good to her, to which Anne shares they were as good as they could be. She desperately wants to stay with the Cuthberts, but Marilla is not sold. She wants to check in with Mrs. Blewett to see what happened. Matthew is warming to Anne and would like her to stay.

## THE BARRY HOUSE

Anne and Marilla pay a visit to the Barry house and both are in poor spirits. Diana Barry, a girl Anne's age, sits on the front porch with her baby sister, Minnie May. Anne is immediately taken with her. Marilla and Anne head inside to visit with Mrs. Barry and Mrs. Blewett. They learn that Mrs. Blewett heard that the Cuthberts wanted a girl, hence how Anne came to Green Gables. In order to fix things, Mrs. Blewett says she will take Anne on. She requires help herself, having four boys and a little girl at home. Upon hearing about Anne's potential new housing situation, and seeing Mrs. Blewett's behavior toward Anne, Marilla says she will think on it one more night.

# ABOUT THE PLAY

## GREEN GABLES

After dinner that night, Anne does the dishes and continues to ask whether or not she can stay. She heads to bed and Marilla has her say her prayers. She prays to be able to stay and to become a beauty when she grows up. Anne is not a fan of her very red hair. Before Marilla leaves, Anne begs to know her fate. Marilla finally breaks down and shares the Cuthberts will be keeping her. Anne bursts into tears, which Marilla says is her only flaw, she is far too emotional and imaginative. The next day, Rachel Lynde is back to hear the news. Anne enters with great excitement. Diana Barry invited her over for a play date! Rachel sees her and immediately calls her homely and is rude about her red hair and freckles. Anne bursts out that she hates Rachel. She is deeply hurt. Marilla sends her to her room for being rude to Mrs. Lynde. Mrs. Lynde leaves saying that it will be a while before she returns to the Cuthbert's house. Upstairs, Marilla reasons with Anne. She understands why she is hurt, but asks for Anne to apologize as Mrs. Lynde is her elder. Marilla is unable to convince her, but in a later conversation with Matthew, he asks her to and Anne agrees.

## MRS. LYNDE'S HOUSE

Anne apologizes effusively. Mrs. Lynde accepts and even shares that she once knew a girl that had hair the color of carrots and when she got older, it turned a dark auburn. Anne is encouraged and feels hopeful. Mrs. Lynde offers to let her pick flowers in the garden and Anne is thrilled. Marilla worries she has taken on too much with Anne and wonders if she is a truthful girl.

## GREEN GABLES

The day of the play date arrives and Anne wants it to be perfect. She asks Matthew if he knows anything about hair, thinking hers looks like limp red licorice. Marilla enters looking for her amethyst broach. Anne tells the truth that she tried it on, but replaced it. Marilla does not believe her and sends her to her room. Until Anne tells Marilla what she wants to hear, she will not be able to go on her play date. Anne comes down later and says she did in fact take the broach and it fell into the river when she was playing. Marilla is very upset and says she will never be able to play with Diana. Matthew enters with Marilla's shawl and they discover the broach stuck to it. Marilla realizes Anne was telling the truth initially. They both apologize and Marilla sends her off to her play date.

## IN THE WOODS

Diana and Anne get off to a slow start. Anne is incredibly imaginative and Diana feels insecure about her own ability to imagine. Anne warms her up and they end up bosom buddies.

## FIRST DAY OF SCHOOL

Anne and Diana arrive late to school. They are chatting about Gilbert Blythe, the apparent genius and someone who teases all the girls. Mr. Phillips is not pleased with them and immediately blames Anne as a bad influence. He is very hard on her and tells her that if she does not work hard, she will wish she never left her orphanage.



# ABOUT THE PLAY

## GREEN GABLES

At home that night, Anne shares with Matthew how things started off badly at school, but by the end of the day, she was “dazzling” everyone. Her goal is to be the best in school, even beating Gilbert Blythe as top scholar. She wants to be the one reading a poem or speech at the end of year concert. She can picture it now, a white dress and everyone being glad that she is here.

## BACK AT SCHOOL

Gilbert Blythe has returned and he is back at his old antics of teasing the girls. Mr. Phillips asks to speak with him, pulling him aside so all the “silly creatures,” or the girls, can “vent their immature energy.” He makes sure Gilbert is okay since he has been away helping his Uncle in New Brunswick. Gilbert’s family is fine, but now he has a challenger to make top of class, Anne. Back in class, Anne is not distracted by Gilbert, even though he winked at her and is very cute. She is determined to make the top of the class. Gilbert ends up teasing her about her hair and she gets so upset, she breaks her slate over his head in frustration. Mr. Phillips punishes Anne and no one else for the incident. She is required to write: “Anne Shirley has a very bad temper” one hundred times. As an additional punishment, Mr. Phillips requires Anne to sit next to Gilbert in order to learn from him.

## GREEN GABLES

Anne is determined to never return to school again. She storms up to her room. Matthew, Rachel, and Marilla discuss Anne’s stubbornness. Apparently, it reminds Rachel of Marilla as a young girl. The only solution back then was to leave her alone. Marilla decides to humor her and let her work from home.

## ANNE’S ROOM

Anne is working away at her studies. When Marilla checks on her, it is clear she has been crying. She misses Diana terribly. Once you have a real friend, it is hard to forget them. Marilla shares that she has lined up a tea date for her and Diana at the house. Anne is overjoyed.

## THE TEA PARTY

Anne and Diana are over the moon at their special tea party. Anne offers Diana cake, tea, and special raspberry cordial that Marilla said they can drink. They discuss Gilbert Blythe and Diana shares that he is terribly sorry. Anne dismisses him again and instead serves Diana the cordial. Unfortunately, she did not realize she is serving Diana currant wine. Diana starts to get sick from the wine. Marilla and Mrs. Barry return and she is furious that her daughter is drunk and vows to never let the girls play again. Marilla tries to stand up for Anne, sharing that it was mistake. Anne is devastated and calls herself ugly and stupid. Marilla tries to reassure her that she is none of those things.

## THE SCHOOL YARD

Anne goes to school early to gain Mr. Phillips’ permission to return. He predicts she is far too behind. She argues that he let Gilbert Blythe return and then shows him how far ahead she has worked across all her subjects. She begs to return in order to be with her classmates. Respecting her determination, he allows it. Anne sees Diana and they both lament about not being able to see each other. Diana leaves before she starts to cry. Gilbert sees Anne has returned and tells her he is glad. He tries to apologize, but she only warns him that she plans on winning the top scholar prize.



# ABOUT THE PLAY

## GREEN GABLES

Marilla leaves for her Church Aid Society meeting. Anne works on her studies and Matthew reads a catalogue. Suddenly, Diana bursts in with her baby sister, Minnie May who is terribly ill. Anne leaps into action knowing just what to do. By the time the Doctor and Mrs. Barry arrive Minnie May is better. The Doctor informs Mrs. Barry that Anne saved her baby's life. Mrs. Barry is eternally grateful and apologizes to Anne for misjudging her. She grants the girls permission to see each other again.

## MRS. LYNDE'S HOUSE

Matthew pays a visit to Mrs. Lynde with a request. He really wants Anne to have a new dress, just like the other girls have. He even shows Mrs. Lynde a picture from a catalogue with puffed sleeves. She agrees and promises to keep it a secret between the two of them.

## ON THE BANK OF THE RIVER

Anne and Diana sit in a boat by the bank of the river. They are playing when Mrs. Lynde approaches and tries to hide something in her arms. She excuses herself and Anne suspects the bundle she is holding has something to do with her. Anne decides she wants to brave the water, even though she does not know how to swim. She has Diana push her out in the river and begins to recite to give herself courage. The boat begins to sink and she jumps out on a piling. Gilbert comes along and saves her. He tries to apologize, but she refuses to accept it and he leaves upset. Even Diana is frustrated by Anne's stubbornness. She wonders how anyone can be her friend.

## GREEN GABLES

Back at Green Gables, Marilla tells Anne a story of her own regret. Gilbert Blythe's father was once her beau, but after a disagreement, she never forgave him and they never mended the relationship. Just then, Diana and Gilbert arrive to set things straight. All three friends make up and Anne tells Diana that she will never forget them. When her friends leave, she informs Marilla and Matthew that she must go. She is only a burden to everyone. Marilla and Matthew share that they would rather have Anne than a dozen boys. They hug and Matthew presents Anne with her present, a beautiful dress with puffed sleeves. She is overjoyed and vows to make them both proud.

# THE CREATORS

## AUTHOR | L.M. MONTGOMERY

Lucy Maud Montgomery was born in Clifton, Prince Edward Island, in 1874. Her mother died two years later and her father moved west, leaving Maud, as she was known in girlhood, to be cared for by her grandparents in Cavendish, P.E.I. An enthusiastic student and an avid writer, Montgomery published her first poem when she was 17, went on to become a teacher, and studied for a year at Dalhousie University – a rare achievement for a woman of her era. In 1898, Montgomery returned to Cavendish to care for her ailing grandmother. Inspired by her own childhood, she began writing *Anne of Green Gables*. Five publishers rejected it before the Boston-based Page Co. published it in 1908. A year later, Page published *Anne of Avonlea*, the first of seven *Anne* sequels. Montgomery's grandmother died in 1911. Later that year, she married Ewan Macdonald, a Protestant minister, and moved with him to Leaskdale, Ontario, where he had accepted a ministry. After the wedding, Montgomery learned her husband suffered from "religious melancholia," an affliction that would now probably be called bipolar disorder. She gave birth to three boys, though one was stillborn, an experience that affected her deeply. She grieved also over the death of her cousin and closest friend, Frederica Campbell, in 1919. Her husband suffered a nervous breakdown that same year. In the small community of Leaskdale, Montgomery covered for her husband's mental illness, which sometimes left him unable to minister. He spent time in a mental institution in 1934, and as Montgomery's children reached maturity, she supported the family through her writing. Economic pressure motivated Montgomery to write, and she admitted in her journals that she was not always proud of her books. Critics and readers agree many of her later works did not approach the greatness of *Anne of Green Gables*. As World War II began, Montgomery suffered from depression. When she died in Toronto in 1942, she left 22 fiction books, many poems and short stories, plus personal scrapbooks, photographs, and journals.

Source: [https://www.thestar.com/entertainment/2008/01/26/a\\_brief\\_biography\\_of\\_lm\\_montgomery.html](https://www.thestar.com/entertainment/2008/01/26/a_brief_biography_of_lm_montgomery.html)

## PLAYWRIGHT | R.N. SANDBERG

R.N. Sandberg is a playwright who has won acclaim for his realistic depictions of contemporary life, imaginative treatments of social issues, and inventive adaptations of classic literature. Theaters that have presented his work include The Barrow Group, Barter Theatre, Dallas Children's Theater, Fulton Opera House, Idaho Shakespeare Festival, Indiana Rep, Intiman Theatre, Kitchen Dog, La Mama, New York Music Theatre Festival, Open Eye, Providence Black Rep, Seattle Rep, Stage One: Louisville's Children Theatre, Stages Repertory Theatre, and Yale Cabaret. He has been commissioned by theatres such as The 52nd Street Project, George Street Playhouse, McCarter Theatre, Metro Theater Company, Open Door, Passage Theatre, and, on three occasions, Seattle Children's Theatre. He is currently writing the musical *Mad Dreams*, a re-imagining of *A Midsummer Night's Dream* set in Athens, Georgia in 1961, with composer Vince Di Mura and the screenplay for *The Judgment of Bett*, which was originally part of the Kennedy Center's New Visions/New Voices, in conjunction with the American Repertory Theatre and Discovering Justice. He has received many awards and honors, including the Bonderman National Playwriting Award for *Can't Believe It* and the A.R.T. Discovering Justice Award for *The Trials of the Massachusetts Servants*. His work has been supported by the Geraldine R. Dodge Foundation, National Endowment for the Arts, and Theatre Communications Group, as well as many state and local arts commissions. His plays are published by Dramatic Publishing and Playscripts and include *Anne of Green Gables*, *Convivencia*, *Done*, *Frankenstein*, *Good-bye Dolly*, *In Between*, *IRL (in real life)*, *Jarptetza/The Firebird*, *A Little Princess*, *Martina: Lost and Found*, *The Moonstone*, *The Odyssey*, *Roundelay*, *Sara Crewe*, and *What Can't Be Seen*. He is a member of the Philadelphia Dramatist Center and the Dramatists Guild and teaches playwriting, acting, and dramatic literature at Princeton University.

Source: <https://www.rnsandberg.com/>



# BEFORE THE SHOW

## PRE-SHOW DISCUSSION QUESTIONS

We are excited to welcome you to Orlando Repertory Theatre to see our production of *Anne of Green Gables*. 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 *Anne of Green Gables*, as well as make some predictions about the production itself. Discuss the following before you join us at the theatre.

1. Imagination is an important theme in *Anne of Green Gables*. In the age of Google and the ability to gain information instantly, why is one's imagination still an important skill to hone?
2. Have you ever felt judged by your outward appearance? How did it make you feel? How did you move past the experience? If a friend came to you upset because someone bullied them regarding their looks, what might you say or do?
3. Relationships are important to the characters in *Anne of Green Gables*, in particular, close friendships. What makes someone a best friend? What qualities would you want in a best friend and why?



# AFTER THE SHOW

## POST-SHOW DISCUSSION QUESTIONS

We hope you enjoyed Orlando Repertory Theatre's production of *Anne of Green Gables*. Discuss the following questions after attending the performance.

1. What did you notice when you first entered the theatre? Describe the stage.
2. *Anne of Green Gables* takes place on Prince Edward Island in Canada. Did the set and scenery help to establish story's environment? 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. *Anne of Green Gables* takes place in the early 1900s. What did you notice about their costumes? Discuss the similarities and differences to the clothes people wear today.
4. What was *Anne of Green Gables* 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 does Anne learn about herself 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.

seldom	perfect happiness; great joy
dwelling	a number of people or things sharing a specified characteristic and following one after the other
homely	take part or intervene in an activity without invitation or necessity
bliss	a person of greater age than someone specified
sorrow	a house, apartment, or other place of residence
distinguished	a person's state of mind seen in terms of their being angry
succession	successful, authoritative, and commanding great respect
interfere	not often; rarely
elder	a precious stone consisting of a violet or purple variety of quartz
amethyst	feeling or showing sympathy and concern for others
temper	(of a person) unattractive in appearance
compassionate	a feeling of deep distress caused by loss, disappointment

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 *Anne of Green Gables*, “scope of imagination” is very important to Anne. She helps her friend, Diana, experience life through rich pretend play. If you could jump into the story and play pretend with Anne, what would you do and where would you go? Use descriptive details and outline an adventure you could experience together. Create a clear beginning, middle, and end for your journey. Share with a classmate and try it out on the playground!

On my perfect adventure, I would...



# AFTER THE SHOW

## Additional Resources

### **The World of L.M. Montgomery**

#### Anne of Green Gables Series:

*Anne of Green Gables*  
*Anne of Avonlea*  
*Anne of the Island*  
*Anne of Windy Poplars*  
*Anne's House of Dreams*  
*Anne of Ingleside*  
*Rainbow Valley*  
*Rilla of Ingleside*  
*The Blythes Are Quoted*

#### Emily Trilogy:

*Emily of New Moon*  
*Emily Climbs*  
*Emily's Quest*

#### Pat of Silver Bush Series:

*Pat of Silver Bush*  
*Mistress Pat*

#### The Story Girl Series:

*The Story Girl*  
*The Golden Road*

#### Stand alone Novels:

*Kilmeny of the Orchard*  
*The Blue Castle*  
*Magic for Marigold*  
*A Tangled Web*  
*Jane of Lantern Hill*

Detailed list of Florida State Standards and Next Generation Sunshine State Standards satisfied by using this guide and attending Orlando REP's production of *Anne of Green Gables*.

## 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.