

ORLANDO REPERTORY THEATRE  
IN PARTNERSHIP WITH UCF

# The REP

## Cue to Cue 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 *Rodgers and Hammerstein's Cinderella*.

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## BIG THEMES

- Classism
- Kindness
- Courage
- Optimism
- Hopefulness

# ABOUT THE PLAY

The Broadway adaptation of the classic musical features new characters, surprising twists, hilarious new parts of the story, and an unforgettable score from Rodgers and Hammerstein.

## Act I

### A Forest

Ella looks for firewood and sings about her wish for the world to be as lovely as the stories in books. (PROLOGUE)

### A Battle with the Giant

A crowd of Knights engage a Giant in battle. Topher, the Prince, saves the day and outwits the Giant. Even after such a brave act, he questions his self-worth and identity. If he does not know who he is, how can he be king? His friend, Sebastian, suggests faking it. (ME WHO AM I) A dragon appears. Topher, unfazed, slays the dragon with a slingshot.

### Outside Madame's Cottage

Sebastian and Topher meet Ella. Sebastian, referring to her as impoverished, demands she give them water to drink. Topher admonishes his assumptions and treats her with kindness. A beggar woman, Marie, appears and asks for spare change. Sebastian and Lord Pinkleton try to banish Marie, but Ella defends her. Topher orders Sebastian and Lord Pinkleton to put their swords away, commending Ella on being such a good friend. Topher wishes for a true friend himself. Upon Sebastian's suggestion, Topher tries giving a coin to Ella, but she refuses the charity. When he offers it to her as a present "in admiration for a true friend in this world," she accepts. Topher rides off.

Marie thanks Ella for saving her life and promises to return the favor. Ella comments on Topher's generosity and looks to which Marie reveals Topher is not just any man, he is to become the next king. Jean-Michel, a peasant and revolutionary, joins the women. He criticizes the unfair system in which they live and observes the very poorest are often the most generous. He plans to go to protest at the castle and invites them to join him.

### The Parade of Purchases

We hear Ella's stepmother, Madame, calling for her. She rudely orders Ella to help carry parcels for her and her daughters, Charlotte and Gabrielle. Gabriella assures Ella Madame is not always horrible.

Jean-Michel presents Gabrielle with a book and invites her on a date to help at the soup kitchen he is organizing. Madame reminds Gabrielle they are in a different class and cannot be seen talking to a revolutionary. As she runs away upset, Jean-Michel knows he will never be good enough. Ella asks Jean-Michel if she can have the book. She is delighted to finally own something, but her happiness is interrupted by Madame's orders to complete the chores. Madame notices the book Jean-Michel has given her and Ella's father's coat on the door. She accuses her of still being daddy's little girl. Even though it is her only item to remember him by, Madame makes her use it as rags to clean the porch. Ella imagines she can be anything she wants to be. (IN MY OWN LITTLE CORNER)

## **The Throne Room of the Royal Palace**

There are several lords requesting Prince Topher's imprimatur, or stamp of his ring, for a variety of decisions being made around the kingdom. (YOUR MAJESTY) Just as Topher begins to question the decisions being made, Jean-Michel is heard protesting. Sebastian dismisses Jean-Michel, calling him a rabble-rouser assuring Prince Topher that he has a new law that forbids unfair treatment.

Prince Topher thinks they should invite Jean-Michel to talk. Sebastian, still thinking Jean-Michel should be ignored, suggests the distraction of a royal wedding. Prince Topher wonders how he will find a bride and Sebastian suggests a ball. Only young women who can afford a gown will attend. All guests will be masked. The Prince will dance with every girl and at midnight when all the masks are removed, he will find his bride. Prince Topher wonders how anyone can fall in love so quickly. Dismissing his fears, Sebastian tells Lord Pinkleton to make the announcement.

## **A Town Square**

Jean-Michel stands on a soapbox warning townspeople about the potential for Prince Topher and Sebastian to take all their land. Lord Pinkleton interrupts and announces the ball. To attend, one must have an invitation and suitable attire. The Prince will choose a woman from the ball to be his bride, which means anyone can be the queen! All the townspeople begin to wonder what kind of woman will be chosen. Ella dreams of being invited to the ball. (A PRINCE IS GIVING A BALL/NOW IS THE TIME) Marie picks up a torn invitation.

## **Inside Madame's Cottage**

Madame and the girls prepare for the ball. Ella runs around helping them get dressed, tightening Charlotte's corset, and doing Gabrielle's hair. When Sebastian shows up at the door to share his master plan, Madame is thrilled. He thinks Gabrielle would be a suitable match for the Prince. Not long after, Jean-Michel arrives to bring Gabrielle flowers. Madame tells him to leave and take the flowers with him. Madame lets Gabrielle know there are plans in place that do not include Jean-Michel.

## **Off to the Ball**

Ella imagines attending the ball when Marie shows up. (IN MY OWN LITTLE CORNER) Marie asks Ella to share her dreams, which include an invitation to the ball, a white gown, and the most beautiful grosgrain pumps. Marie suggests that her shoes be made of Venetian glass instead. But, how will she get there? Marie shows her a pumpkin and says it will turn into a golden carriage, mice will become horses, the fox a footman, and the raccoon a driver. Ella says that Marie is crazy. None of this is possible unless she is her fairy godmother. (IMPOSSIBLE) Marie rips off her rags and reveals a beautiful gown. She is Ella's godmother and although she is everyone's godmother, Ella is the only one who has shown her generosity and kindness. For this, she will make her dreams come true. Marie casts the spell that changes everything, but warns Ella that although the magic is very powerful, it will only last until midnight. (IT'S POSSIBLE)

## **The Castle Ballroom**

The Gavotte dance begins. (GAVOTTE) The Prince does not stay anonymous for long. After realizing the identity of the Prince, all the ladies throw themselves at him. Ella enters, she curtsies, he bows and offers his hand as if to begin the dance. She is separated from Topher as Sebastian announces that it is time to play "Ridicule." As the game continues, Madame is unknowingly paired with Ella. Ella is supposed to say something mean, but instead says something nice. Madame, not understanding, asks what she is doing. Ella says it is a game called "Kindness." After Ella explains "Kindness," it begins to spread throughout the ball. The room is filled with happiness and warmth. (WALTZ FOR A BALL) Topher is in admiration of how Ella has changed everyone and thinks she is familiar. (TEN MINUTES AGO)

## **Finale Act I**

The clock begins to strike midnight. Ella does not want to go, but before she does, she tells Topher he must open his eyes to what is happening in his kingdom. Peoples' land is being stolen. Shocked by her comments, he questions how she can say something so unkind. She runs away as he calls after her. Topher appears at the top of the staircase as Ella stumbles and loses one of her slippers. She regains her footing, runs back up the stairs, takes the shoe, and keeps going. Prince Topher is left calling after her for her name.

# Act II

## The Palace Steps

Topher rushes off to find Ella. He leaves a crowd of frustrated ladies, including Charlotte, behind. (THE STEPSISTER'S LAMENT)

## The Forest

The search continues after a sighting of the carriage. (A CALL TO ARMS) Just as Topher and the Knights get close, the carriage, Footman, and driver all transform into their original forms in a puff of smoke. (THE PURSUIT)

## Madame's Cottage

Ella narrowly escapes without being seen before her dress returns to rags. She dreams of her night with the prince. (HE WASTALL) Madame and her daughters return in a huff. Madame and Charlotte are disgusted by the Prince and his lack of manners. They all wonder how the mysterious girl must feel after meeting the man of her dreams. (WHEN YOU ARE DRIVING THROUGH THE MOONLIGHT) Ella seems to know a lot of details, but she assures them she is only guessing. They all get caught up in the romance, overcome Madame kisses Ella on the head, but immediately recoils. (A LOVELY NIGHT)

Charlotte and Madame retire to bed, but Gabrielle is suspicious. Ella's secret is out, but Gabrielle has one too. Jean-Michel is her own forbidden love. They both swear to keep each other's secrets and seal themselves as sisters. (A LOVELY NIGHT REPRISE)

## Another Part of the Forest

After several days of searching, Topher laments the loss of his love. (LONELINESS OF EVENING) Sebastian requests Topher's ring to continue to make decisions in his name. Topher asks for the paperwork to read on his own and discovers Sebastian's plan to take land away from the poor. He is furious. He insists on making his own decisions, one of which is to hold a banquet to try and find his lost love.

## Announcing the Banquet

An announcement is made for the banquet. (ANNOUNCING THE BANQUET) Sebastian wants to keep an eye on who attends, vowing not to give up control this time.

Madame rushes to get both girls ready for the banquet. Gabrielle devises a plan to stay home, which will allow Ella to go in her place. Instead, she will go to the soup kitchen with Jean-Michel. Jean-Michel arrives feeling optimistic for the first time in his life when he hears Ella will go to court. She might be able to convince the Prince to support the people. Not only that, Gabrielle wants him as her boyfriend. They kiss and all three are caught by Madame who is furious.

## Madame Rips the Dress

Madame tells Ella she never loved her father and only married him for his money. Madame banishes Gabrielle and leaves Ella's punishment for later. Marie appears to Ella and tells her to hurry or she will be late for the banquet. Ella feels defeated and believes the Prince will never love because of her true identity. Marie tells her to fight for her dreams. She performs a spell on her rags and they fall onto Ella turning into a beautiful gold gown. Ella is reminded that the magic ends at midnight. Marie sends Ella off with a song. (THERE IS MUSIC IN YOU)

## The Banquet

Topher is waiting for Ella when she finally arrives at the banquet created just to reunite them. She did not arrive alone. Her friends, the Prince's subjects, have come to talk to him about their concerns for the kingdom. He is afraid, but she reassures him. Topher asks Ella's name and she says to trust her as she is his only true friend. Ella introduces Jean-Michel as a man full of great ideas. He introduces the Prince to a woman named Yvonne, her baby, and a man named Sam. They were removed from their homes, a result of Sebastian's bad governance. (NOW IS THE TIME REPRISE) Sebastian and others rush in. Topher berates Sebastian for his actions. Jean-Michel demands to have their voices heard, while Sebastian counters by suggesting a beheading.

Topher calls for a vote. The people will decide their new Prime Minister and he nominates Sebastian and Jean-Michel. Everyone, rich or poor, will get one vote. (KING TOPHER) After a nudge from Ella, he invites everyone into the banquet. For the first time, Topher is filled with confidence. Ella showed him the way and now he can change the world. (DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL)

On their way into the banquet, Ella discovers the time. She panics and leaves. If Topher discovers the truth, he will not love her. She runs down the stairs, but this time takes off her glass slipper and leaves it. Topher picks it up and has a realization.

## **The Palace**

Lord Pinkleton announces a great day in the kingdom. In one month, they will hold the first free election for Prime Minister, but tomorrow, all the women in the kingdom will come to the palace and try on the slipper. Whoever the shoe fits, shall marry the prince. All the women in the kingdom come to try on the slipper. It does not fit any of them. Just when they are about to give up, Ella arrives. Topher seems to recognize her. The shoe fits and Topher realizes Ella is his lost love. (THE MINUTES AGO) He asks her to never run away again. Madame apologizes for treating her so poorly and Ella grants her forgiveness.

Topher learns her name is "Cinderella." Although it is a name she once hated, she will keep it so when anyone thinks something is impossible they will say it and know better. Topher proclaims his love for her. She asks if marriage is still on the table, he proposes, and she says "yes!"

## **The Royal Garden**

One month later, they are married and live happily ever after. (THE WEDDING)

## Composer | Richard Rodgers

Richard Charles Rodgers was born in New York City in 1902. His earliest professional credits, beginning in 1920, included a series of musicals for Broadway, London, and Hollywood, written exclusively with lyricist Lorenz Hart. In the first decade of their collaboration, Rodgers & Hart wrote *Poor Little Ritz Girl*, *The Garrick Gaieties* (of 1925 and 1926), *Dearest Enemy*, *Peggy-Ann*, *A Connecticut Yankee*, and *Chee-Chee*. After spending the years 1931 to 1935 in Hollywood (where they wrote the scores for several films including *Love Me Tonight* starring Maurice Chevalier, *Hallelujah, I'm A Bum* starring Al Jolson, and *The Phantom President* starring George M. Cohan), they returned to New York to compose the score for Billy Rose's circus extravaganza, *Jumbo*.

In 1943, Rodgers joined forces with lyricist and author Oscar Hammerstein II, whose work in the field of operetta throughout the '20s and '30s had been as innovative as Rodgers' own accomplishments in the field of musical comedy. *Oklahoma!* (1943), the first Rodgers & Hammerstein musical, was also the first of a new genre, the musical play, representing a unique fusion of Rodgers' musical comedy and Hammerstein's operetta. A milestone in the development of the American musical, it also marked the beginning of the most successful partnership in Broadway musical history, and was followed by *Carousel* (1945), *Allegro* (1947), *South Pacific* (1949), *The King and I* (1951), *Me and Juliet* (1953), *Pipe Dream* (1955), *Flower Drum Song* (1958), and *The Sound of Music* (1959). The team wrote one movie musical, *State Fair* (1945), and one for television, *Cinderella* (1957). Collectively, Rodgers & Hammerstein musicals earned 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards, and 2 Emmy Awards.

Source: <https://www.pbs.org/wnet/americanmasters/richard-rodgers-about-richard-rodgers/690/>

## Lyricist | Oscar Hammerstein

Oscar Hammerstein was perhaps the most influential lyricist and librettist (writer of opera lyrics) of the American theater. It was Hammerstein who reversed the process of musical writing, writing the lyrics first and then the score. Major musicals for which he wrote the lyrics include *Show Boat*, *South Pacific*, *The King and I*, and *The Sound of Music*.

In 1929, Hammerstein spent much of his time in Hollywood. He discovered that he did not work well under the rigorous time demands of the movie industry, having achieved his greatest success with *Show Boat*'s one year writing period. In 1942, he returned to New York and began to leisurely work on an adaptation of Bizet's *Carmen*. Hammerstein adapted the lyrics and story to create the Americanized, all-Black *Carmen Jones*. The opera received great acclaim.

When he had finished the libretto for *Carmen Jones*, Hammerstein was contacted by an old Columbia acquaintance, Richard Rodgers, whose partnership with Lorenz Hart had recently dissolved. Rodgers had read Lynn Riggs's *Green Grow the Lilacs* and wanted to collaborate with Hammerstein on a musical adaptation for the Theatre Guild. Hammerstein had also read the play, and the two began work on the musical, tentatively titled *Away We Go*. When the musical, retitled *Oklahoma!* opened on Broadway on March 31, 1943, it was an enormous success, both critically and popularly. *Oklahoma!* ran for 2,243 performances in its initial Broadway engagement, and in 1944 it received a special Pulitzer Prize. The team of Rodgers and Hammerstein was a success.

Source: <https://www.notablebiographies.com/Gi-He/Hammerstein-Oscar.html>

# THE CREATORS

## Playwright | Douglas Carter Bean

Douglas Carter Beane is an American playwright and screenwriter. Born and raised in Pennsylvania, Beane now lives in New York. His works include the screenplay of *To Wong Foo, Thanks for Everything! Julie Newmar* and his play credits include *The Country Club*, *As Bees in Honey Drown*, *The Nance*, *Shows for Days*, *Lysistrata Jones*, and *The Little Dog Laughed*, which was nominated for the 2007 Tony Award for Best Play. Bean wrote the updated Broadway version of *Cinderella*. Beane thinks the heroine retains her time-honored generosity of spirit in his newest version. In his retelling, Cinderella's compassionate nature helps her show the prince the injustice in his kingdom. A new character, Jean-Michel, also fighting for justice, becomes a love interest for one of the stepsisters. In another change from the more familiar version, the prince's parents have died, a plot point Beane found in the old fairy tale. Beane is no stranger to adaptations. He transposed the film *Xanadu* to the stage, and the 2007 Broadway musical ran for more than 500 performances. His work earned him a Tony nod and a Drama Desk award.

Sources: <https://www.michaelgrandagecompany.com/biographies/director-clients/douglas-carter-beane> and <https://www.orlandosentinel.com/entertainment/arts-and-theater/os-cinderella-broadway-douglas-carter-beane-20151103-story.html>

# PRE-SHOW

The following conversation starters will help you think about the themes in *Rodgers and Hammerstein's Cinderella*, as well as make some predictions about the production itself. Discuss the following before you join us at the theatre.

- 1.** Have you ever read or seen a version of *Cinderella*?
  - a.** What do you remember about the story?
  - b.** A fairy tale is a story that usually involves magic forces and beings. How do we know *Cinderella* is a fairy tale?
- 2.** Cinderella thinks most of her wishes are impossible.
  - a.** Have you ever had a wish or dream you thought was impossible?
  - b.** Did your dream or wish come true?
  - c.** Who encourages you or helps you believe in yourself when things seem hard?
- 3.** There are several examples of people being treated according to their status in *Cinderella*.
  - a.** Have you ever seen or experienced discrimination?
  - b.** Were you able to stand up for yourself or others? Who did you go to for assistance?

# POST SHOW

We hope you enjoyed Orlando Repertory Theatre's production of *Rodgers and Hammerstein's Cinderella*. Discuss the following questions after attending the performance.

1. What was *Cinderella* 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?
2. What did you notice when you first entered the theatre? Describe the stage.
3. *Cinderella* takes place in various locations throughout Prince Topher's Kingdom. Did the set and scenery help establish the show's location? What specific things did you notice about the set and stage lights: color, shape, texture? Did you notice anything about the set or lights that you thought was unique?
4. What did you notice about the actors and their performances? How did they use their voices and bodies to bring the characters to life?
5. Which character do you relate to the most? Why? What words describe that character?

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

# 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. Words are continued onto the next page.

Bizarre	clothes, especially fine or formal ones
Improbable	a barrier formed from upright wooden posts or stakes, especially as a defense against attack or as a means of confining animals
Cottage	a thing or collection of things wrapped in paper in order to be carried or sent by mail
Lay-about	a medium-paced French dance, popular in the 18th century
Drinking Gourd	very strange or unusual, especially so as to cause interest or amusement
Parcels	hopefulness, and confidence about the future or the successful outcome of something
Entreating	the subjection of someone or something to contemptuous and dismissive language or behavior
Corset	a small piece of partly burned coal or wood that has stopped giving off flames but still has a combustible matter in it
Attire	A type of ladle used for drinking water
Cinders	a sitting room in a private house
Grosgrain	a small simple house
Parlor	Traditionally it is made with a soda-lime “metal” and is typically elaborately decorated, with various “hot” glass-forming technique
Stockade	a woman’s tightly fitting undergarment extending from below the chest to the hips, worn to shape the figure
Optimism	a heavy ribbed fabric, typically of silk or rayon
Gavotte	a person’s acceptance or guarantee that something is of a good standard

# ENGLISH LANGUAGE ARTS VOCABULARY ACTIVITY

Venetian Glass	expressing an earnest or anxious request; pleading
Ridicule	a lazy person
Imprimatur	not likely to be true or to happen.

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

## ENGLISH LANGUAGE ARTS WRITING ACTIVITY

Imagine receiving an invitation to a party, but because you do not have the appropriate attire, you are unable to attend. A friend performs a magic spell to not only get you there, but in style! Do you believe what you are seeing? How do you feel now that you know your friend can do this? Do you ask for more? Write a news article trying to convince people that this really happened or use a comic strip to draw the story using action words to describe the event.

Standards: LAFS.K-8.W.3

*Grimm's Complete Fairy Tales* by Jacob and Wilhelm Grimm  
*Walt Disney's Cinderella* (a Little Golden Book) by RH Disney and Ron Dias  
*Cinderella* by Marcia Brown

## **Multicultural Adaptations**

*Mufaro's Beautiful Daughters* by John Steptoe  
*Cendrillon: A Caribbean Cinderella* by Robert D. San Souci  
*Yeh-Shen: A Cinderella Story From China Retold* by Ai-Long Louie  
*The Rough-Face Girl* by Rafe Martin  
*Sootface: An Ojibwe Cinderella Story* by Robert D San Souci  
*Adelita* by Tomie dePaola  
*The Golden Sandal: A Middle Eastern Cinderella Story* by Rebecca Hickox  
*The Irish Cinderlad* by Shirley Climo  
*Ella's Big Chance: A Jazz Age Cinderella* by Shirley Hughes  
*Cindy Ellen: A Wild Western Cinderella* by Susan Lowell

## **Other Fun Adaptations**

*Seriously, Cinderella is So Annoying* by Trisha Speed Shaskan  
*Cinder Elly* by Frances Minters  
*Interstellar Cinderella* by Deborah Underwood  
*Ella and the Smelly Sneaker: A Riches to Rags Story* by Leslie Gorin  
*Prince Cinders* by Babette Cole

## **Young Adult Novels**

*Ella Enchanted* by Gail Carson Levine  
*So This is Love: A Twisted Tale* by Elizabeth Lim

## **Animal Adaptations**

*Ponyella* by Laura Numeroff  
*Dinorella: A Prehistoric Fairy Tale* by Pamela Duncan Edwards  
*Bigfoot Cinderrrrrella* by Tony Johnston

Detailed list of Florida State Standards and Next Generation Sunshine State Standards satisfied by using this guide and attending Orlando REP's production of *Rogers and Hammerstein's Cinderella*.

## **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.

# NGSSS AND FLORIDA STATE STANDARDS

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.