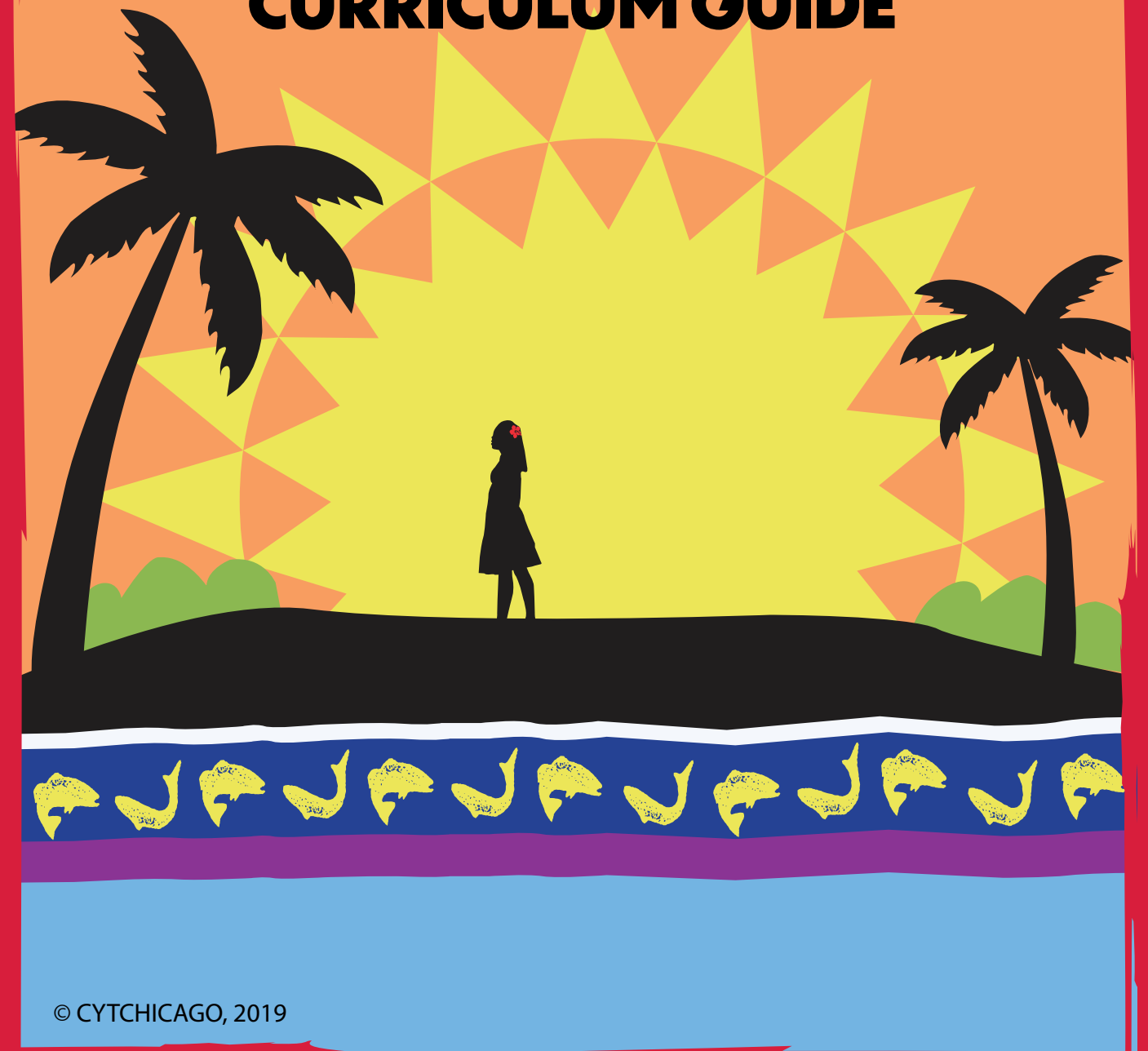


BEST VIEWED IN
FULL SCREEN

ONCE ON THIS ISLAND

CURRICULUM GUIDE



WELCOME

Dear Educator,

On behalf of CYT Chicago, I want to thank you for taking an interest in our school day shows. We believe that educating children of all ages in theater arts will enhance their life experiences and expand their knowledge of the world around them. In this curriculum guide we strive to provide you with bio-graphical information, educational activities, and resources to help you bring what the children see on the stage to your classroom.

Sincerely,
Director of Education

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ABOUT

What is CYT?

Christian Youth Theater (Chicago) is an after-school theater education program for kids ages 5-18. CYT Chicago is a part of a family of fifty Christian Youth Theaters all across the nation, and the company of CYT is the largest theater arts training program in the USA. The program originated in San Diego, CA in 1980, then a new branch was founded in Chicago in 1997 where it quickly grew. Originally located in McHenry, CYT Chicago now offers classes in ten locations; Aurora, DuPage County, Kane County, Kenosha (WI), Lake County, McHenry County, Milwaukee (WI), NW Cook County, Oak Park/ Central Cook, and the Rockford Metro area.

Three class sessions are conducted per county each year; fall, winter, and spring. Week-long summer camps are offered in all regions as well.

Each county also stages a full musical production every session, presented at one of our 30+ partner theaters. Students ages 8-18 currently enrolled in the classes have the opportunity to audition for the show. CYT instructors are professionals, qualified in teaching and direction, who embrace our mission statement, core values and strive to be excellent role models.

CYT is a non-profit 501(c)(3) educational organization which is funded primarily through its tuition, ticket sales and outside contributions. Since CYT does not own its facilities for classes or productions, the organization works through the local community, churches, schools, and theaters.

How CYT Works?

CYT offers three sessions of theater arts classes throughout the school year. Each session is ten weeks, and a student receives two hours of weekly training in a theater-arts subject of their choice. Class topics change each session, covering everything from Voice, Dance and Drama to Costumes, Set Building and Make-up to Comedy, Stage Combat, and Stomp! Each class performs a showcase at the end of the session to highlight skills and gain safe performance experience in front of friends and family.

Enrollment in our classes also provides students, ages 8-18, the opportunity to audition for the session's production. Students too young or those not cast are encouraged to participate in the production by ushering, assisting as backstage crew, helping with hair, makeup and much more.

CYT is proud to be an environment that supports and involves the whole family. For each student cast in the show, there is a parent or grandparent in the background helping to costume, run lights, sell concessions, move sets and so much more. Doing a show requires a family commitment, and when a student auditions, it comes with a parent agreement to work on one of our many and varied committees. This not only is integral to the success of our shows but creates a tight-knit community where our students are supported using the gifts of the whole family.

In the summer, numerous summer camps are offered in all areas CYT serves. Fun and games mix with learning and growing as everyone prepares for an end-of-week showcase to entertain family and friends.

THEATER ETIQUETTE

- Please arrive at the theater on time or early, to avoid the crowds of people who also want to get to their seat.
- No eating, drinking or chewing gum while in the theater.
- Make sure you go to the restroom before the show begins!
- The actors have worked very hard to entertain you. Therefore, no talking. (That means no whispering, too.)
- Remain in your seat for the entire production—no ants in those pants!
- The actors love when you respond to what is happening on stage! Laugh when it is funny, gasp when it is shocking, or cry if it is really sad.
- During the curtain call (when the actors take their bows), applaud nice and loud. You can even say “Bravo!” or “Brava!”



THEATER LINGO

ACTOR: A person, male or female, who performs a role in a play or an entertainment

BLOCKING: The planning and working out of movements of actors on stage.

CENTER STAGE: The center of the acting area, or stage.

COLD READING: A reading of a script done by actors who have not previously reviewed the play.

CUE: A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

DIRECTOR: The person who oversees the entire process of staging a production.

DOWNSTAGE: The stage area toward the audience.

MONOLOGUE: A long speech by a single character.

PROPS: Items carried on stage by an actor; small items on the set used by the actors.

PROSCENIUM: The enlarged hole cut through a wall to allow the audience to view the stage. The archway is in a sense the frame for the action on the stage.

REHEARSAL: Practice sessions in which the actors and technicians prepare for public performance through repetition.

STAGE MANAGER: The director's liaison backstage during rehearsal and performance. Responsible for the running of each performance.

STAGE LEFT: The left side of the stage from the perspective of an actor facing the audience.

STAGE RIGHT: The right side of the stage from the perspective of an actor facing the audience.

UPSTAGE: The stage area away from the audience.

VOCAL QUALITY: The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming.

ABOUT THE AUTHOR

With a creative collaboration that has lasted more than thirty years, Lynn Ahrens and Stephen Flaherty are winners of Broadway's triple crown—Tony Award, Drama Desk Award and Outer Critics Circle Award, as well as two Grammy nominations for their score of the hit Broadway musical Ragtime. They also received two Academy Award nominations and two Golden Globe nominations for the songs and score of Twentieth Century Fox's animated feature film, Anastasia (Gold Record and Number One Song). In 2014, they received the Oscar Hammerstein Award for Lifetime Achievement, and in 2015 they were inducted into the Theater Hall of Fame.

They are co-creators of Once On This Island (eight Tony Award nominations, London Olivier Award, Best Musical) which premiered on Broadway in 1990 and is currently enjoying its Broadway revival. Their stage adaptation of Anastasia is also running simultaneously on Broadway, and is approaching its one-year anniversary. They co-wrote Seussical, based on the works of Dr. Seuss, which received Grammy and Drama Desk nominations and is one of the most frequently performed shows in America. Their most recent collaboration is Little Dancer, an original musical with book and lyrics by Ahrens and music by Flaherty, directed and choreographed by Susan Stroman, which had its world premiere at the Kennedy Center in 2014.

Individually, Ms. Ahrens wrote lyrics and co-book for A Christmas Carol, which ran for ten years at Madison Square Garden (music by Alan Menken.) She also wrote its teleplay adaptation for NBC's Hallmark Entertainment Special. For her work in television she has received the Emmy Award and four Emmy nominations. She is a mainstay writer and singer for the renowned animated series Schoolhouse Rock and has contributed lyrics to the feature films Camp and After the Storm. Her short stories and essays have been published nationally, and she was nominated for the Best American Essays and Pushcart Anthologies. She recently wrote the screenplay for the independent feature

film Lucky Stiff, directed by Christopher Ashley. She is the recipient of the Betty Comden Lilly Award for lyrics. As a composer, Mr. Flaherty's concert pieces have premiered at the Hollywood Bowl and Boston's Symphony Hall. He has received commissions from the Guggenheim Museum and Carnegie Hall, among others. He composed the score to the new dance play In Your Arms, directed and choreographed by Christopher Gattelli, which featured the writing of ten noted playwrights (New York Stage & Film.) Other theatrical projects include writing the incidental music for Neil Simon's Proposals on Broadway and the musical score for Loving Repeating: A Musical Of Gertrude Stein (Museum of Contemporary Art, Chicago; Joseph Jefferson Award for Best New Musical.) Film scores include Bartok the Magnificent (Twentieth Century Fox) and the documentary After the Storm.

Ahrens and Flaherty's shows have been recorded by BMG/RCA Victor, Sony, Atlantic, Decca Broadway, Varese Sarabande, Universal, JAY Records and Broadway Records, and their songs have been performed and recorded by a diverse array of artists. A print anthology of their music, "The Ahrens and Flaherty Songbook," is published by Alfred Publishing, and a live double CD of their work titled "Nice Fighting You" was recently released on Broadway Records. They serve on the governing body of the Dramatists Guild of America and are members of ASCAP, NARAS and the Academy of Motion Picture Arts and Sciences. They are Education Ambassadors for the New York Pops and co-founded the Dramatists Guild Fellows Program.

CHARACTERS & SONGS

CHARACTERS

Once on This Island has a rich cast of characters, including:

TI MOUNE – Ti Moune is a peasant girl. Curious and energetic with an infectious joy for life.

DANIEL – Daniel is a mix of African and French descent. He is Ti Moune's love interest, and a member of the ruling class, torn between duty and love.

MAMA EURALIE - Ti Moune's adoptive mother. Tries to be stern but has a generous spirit.

TONTON JULIAN – Ti Moune's adoptive father. Gentle with a quiet strength.

ANDREA - Daniel's betrothed, a grande homme.

ARMAND - Daniel's father, a grande homme.

STORYTELLERS – Chorus and ensemble members who help create the world of the show.

As is common in many cultures, Caribbean traditions also include the mythology of gods who possess positive and/or negative abilities. In this production, there are four gods represented as:

AGWE - God of the Sea. Powerful yet playful.

ASAKA - Mother of the Earth. Fierce with a wicked sense of humor.

ERZULIE - Goddess of Love. Warm and kind.

PAPA GE - The Spirit of Death. A trickster. Lithe and mysterious.

SONGS

Prologue/"We Dance"

"One Small Girl"

"Waiting for Life"

"And the Gods Heard Her Prayer"

"Rain"

"Discovering Daniel"

"Pray"

"Forever Yours"

"Ti Moune"

"Mama Will Provide"

"Waiting for Life" (Reprise)†

"Some Say"

"The Human Heart"

"Pray" (Reprise)*

"The Ball"

"Ti Moune's Dance"

"Andrea Segue"

"Promises/Forever Yours" (Reprise)

"Wedding Sequence"

"A Part of Us"

"Why We Tell the Story"

SYNOPSIS

In this story, four gods (Asaka, Agwe, Erzulie, and Papa Ge) rule an island known as the Jewel of the Antilles where poor peasants worship them. The peasants live on one side of the island, and the grande hommes, the wealthier descendants of the original French planters, live on the other.

One day, Agwe unleashes a terrible storm upon the island, and the gods save the life of a little orphan named Ti Moune by placing her in a tree. She is found and subsequently adopted by two peasants, Mama Euralie and Tonton Julian. Ti Moune grows to be a young woman, and prays to the gods to let her know her purpose and why she was saved. Hearing her plea, the gods decide to send her on a journey to see which is stronger—the strength of Love or the power of Death. They will each play a part in the adventure.

Agwe arranges for Daniel Beauxhomme, a wealthy young grande homme, to crash his car during a storm. Ti Moune finds him and insists on caring for him. As she cares for the unconscious boy, she falls in love with him and imagines he loves her too. When Papa Ge comes to take Daniel's life, Ti Moune offers her life in exchange for Daniel's.

The injured Daniel is returned to his people, and a tearful Ti Moune tells her parents that she will go after Daniel to marry him. Her parents fear for her, but reluctantly let her go. With the help of Asaka, Ti Moune manages to cross the island and get through the hotel gates.

She finds Daniel, who is unable to walk. He does not remember her, but realizes she is the one who saved his life after she describes the scar on his chest. As they stay together, Erzulie gives them the gift of love. At a ball held at the hotel, the elegant Andrea Devereaux mockingly cajoles Ti Moune into dancing for them. Ti Moune dances and gains the admiration of the rich society members. Afterwards, Ti Moune learns that Daniel

is engaged to be married to Andrea. Ti Moune is crushed. Papa Ge reappears and reminds Ti Moune of her promise to exchange her life for Daniel's – but says she can revoke the bargain if she kills Daniel. Ti Moune enters Daniel's room with a knife, but she still loves him too much to kill him - proving at last that love is stronger than death. Appalled at the attempted murder, the Beauxhommes throw her out of the hotel grounds. She waits for days to meet Daniel at the gate. As Daniel and Andrea are married, they follow an old tradition of throwing coins to the peasants outside the hotel gates. Ti Moune calls to Daniel, but he places a silver coin in Ti Moune's hand and leaves.

The storytellers describe how the gods of the island lovingly reward Ti Moune for her sacrifice. A beautiful tree springs up and cracks open the gates of the hotel, allowing those of all social statuses to become one, in a celebration of life and love. At last, the frightened young child of the opening begins to re-tell the tale to her village, completing the circle of love and forgiveness that Ti Moune began "once on this island."



SYNOPSIS

CULTURAL CONTEXT – THE CARIBBEAN

Once on This Island is set in the Caribbean. The Caribbean culture is a diverse and rich culture in the Northern Hemisphere. Most of the Caribbean territories were inhabited and settled earlier than European colonization of the Americas. For this reason, themes and symbols of pioneers, farmers, and traders were important in the development of Caribbean culture over the last 500 years.

The British Empire extended to the Caribbean in the mid-18th century and brought a large French-speaking population, who lived under British rule, thus creating a need for compromise and accommodation as there were also influences of African, Dutch and Spanish cultures.

Due to the unique cultural development of the Caribbean, a clear divide in power and status was established within the culture. In the French islands, cultural identity is strong, and this feeling of belonging leads to class and social separations. Once on This Island explores these societal separations and tensions. In the show, Ti Moune and her family live in a smaller 'English Caribbean' village seen as lower class and the boy she falls in love with, Daniel, comes from the French-influenced village seen as the higher class. In the world of the play these two societies do not mix or interact.

Discussion Questions: Ask students to discuss/ share qualities of their culture. What languages/ dances/foods represent you and your family?



ACTIVITIES

After-You-Go Discussion Questions and Activities

DISCUSSION QUESTION:

What design and directing choices did you recognize while watching the production?

DISCUSSION QUESTION:

What questions do you have for the designer or director about their choices?

DISCUSSION QUESTION:

Once on This Island is a story of hope and celebration. What are other stories with the same theme either from literature, your life or current events? As a class or in groups write short scenes based on these stories utilizing storytellers and the techniques and devices you observed in the production. Create your own instruments and find ways to incorporate music into your pieces.

DISCUSSION QUESTION:

If your class has seen other live theatre, discuss how this production of Once on This Island is similar or different to the other shows you have seen.

Challenge: Pair up with someone in your class that you don't know well.



ACTIVITIES

ACTIVITY: CRAFTS

Once on This Island is set in the Antilles archipelago, surrounded by ocean. Students might be given an opportunity to make an ocean fish friend out of a paper plate!

Materials:

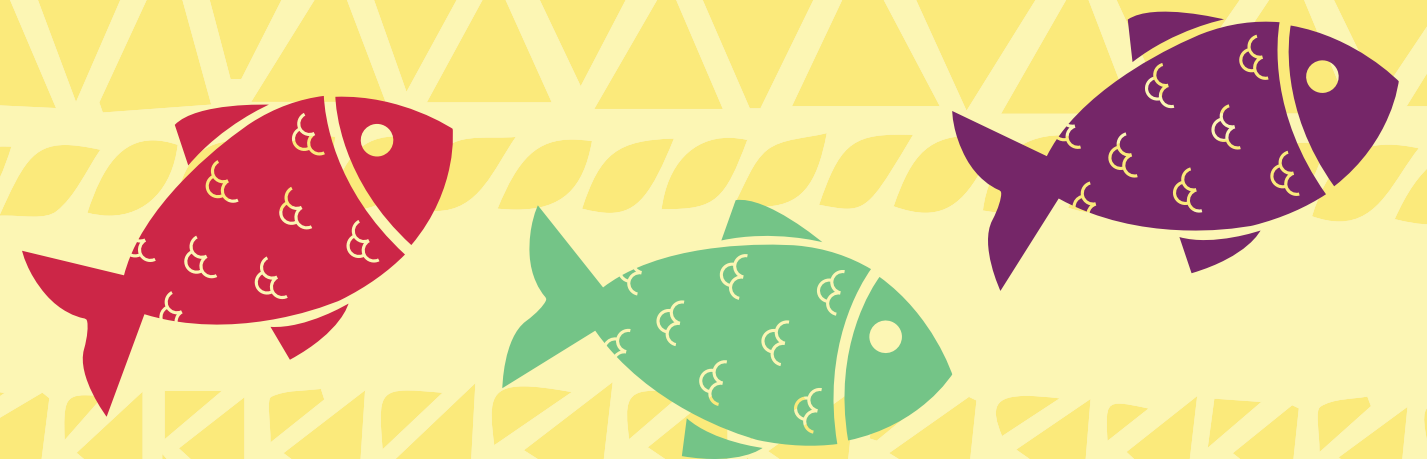
- Scissors
- Paper plate
- Glue, tape, or other fastener

Recommended decorations:

- Marker
- Colored pencil
- Crayons
- Googly eyes
- Construction paper

Instructions:

1. Cut a straight line across the paper plate, leaving a small piece and a very large piece, both with a flat side and a curved side.
2. Secure the curved side of the small piece to the flat side of the large piece. The shape should look like a fish, with the small piece as the tail fin.
3. Decorate as you please!



ACTIVITIES

ACTIVITY: MOTION & ENERGY

At the ball at the hotel, Ti Moune dances with a unique, personal dance style. Students could be encouraged to each come up with their own personal dance, and the other students can mirror it! Music is optional.

Basic Instructions:

All students stand in a circle with enough space to move around. A student does a simple dance and names it, then the rest of the group repeats it and says the name of the dance move. Every student takes a turn around the circle, showing a new move for the group to try.

For a variation on this that is a little more advanced, the following is a theater warm-up that tests a performer's memory:

All students stand in a circle with enough space to move around. One student starts off by doing a simple dance move to the rhythm. The next student repeats the previous student's dance move and adds a new move of their own. Continue this pattern, with each additional student going around the circle doing all of the previous students' moves and adding one of their own to the end, eventually coming up with a long string of dance moves for students to remember. The dance can go on for a while and get a little hard to remember, so teamwork and hinting is encouraged!

If a student is at a loss to present their own dance, here are some simple dances that could be used as inspiration: Macarena, Hokey-Poke, The Twist, Floss.

ACTIVITIES

ACTIVITY: WHO'S GOT THE POWER

In this production, there are various layers of power and status. Social class plays a key part in the story. Ti Moune and her family are peasants who live on one side of the island and Daniel and his family (the descendants of the original French plantation owners, the grande hommes) live on the other side of the island.

Get to Know the Characters: Give each student a character card (use the character cards in Appendix B). Have them write key characteristics of their assigned character based on what they have learned from the plot of the show.

Levels of Power: Remembering that levels (high, medium and low) are key in depicting power and status, ask students to embody their character in a still image (or statue) and choose a high, medium or low status pose.

Degrees of Status: In theatre, status and power are also shown by proximity. Those with a high status or power stand closer together and those with less influence stand further away. Have students walk around the space inhabiting this power and status. They should maintain their level while walking as best they can.

Line Up: Ask students to line themselves up based on their status and power. Ask them to do this non-verbally and without looking at each other's cards. See if they can guess the characters based on the physical choices made by the actors.

REFLECTION QUESTION: How did physicalizing the characters impact your thoughts on power or status?

ACTIVITIES

ACTIVITY: ROLE PLAYING

If your class is familiar with the stories of Romeo and Juliet and The Little Mermaid, divide them into groups of three and have them act out a scene where Ti Moune comes to Ariel and Juliet asking for advice. She has just met Daniel and believes she is in love and wants to go look for him. What advice would Juliet or Ariel give Ti Moune? Ask your class to provide reasons why Ti Moune should and should not look for Daniel.

Discussion Questions:

1. How are the characters of Ti Moune, Ariel, and Juliet similar and different?
2. What are personal connections to wanting something/someone beyond your perceived station in life?

WANT MORE CYT?

SCHOOL DAY PERFORMANCES

Want to take your class on a fabulous field trip? Want them to see other kids their age performing on stage? Bring your class to a school day performance.

Seat Prices

\$6.00 per seat -- For groups of 75 or more
\$7.00 per seat- For groups under 75
For every 25 seats ordered you receive 2 FREE seats

- Minimum Group size 20
- Shows are approximately 90 minutes in length unless otherwise noted.
- All shows are at 9:30am or 11:45am unless otherwise noted.
- Handicap accessibility based on venue availability
- Make checks payable to: CYT Chicago

EDUCATIONAL GOALS

Attendance at this performance, combined with class discussion or response activity, may support the following educational standards:

Common Core Standards for ENGLISH LANGUAGE ARTS (WI & IL)—

Writing Standards—all standards, all grade levels, with appropriately designed activities
Speaking and Listening Standards—all standards, all grade levels, with appropriately designed activities
Reading Standards for Literature—by grade level:

Kindergarten:

2. With prompting and support, retell familiar stories, including key details.
3. With prompting and support, identify characters, settings, and major events in a story
9. With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

First Grade:

2. Retell stories, including key details, and demonstrate understanding of their central

message or lesson.

3. Describe characters, settings, and major events in a story, using key details.
9. Compare and contrast the adventures and experiences of characters in stories.

Second Grade:

2. Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
3. Describe how characters in a story respond to major events and challenges.
5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

EDUCATIONAL GOALS

9. Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

Third Grade:

2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
6. Distinguish their own point of view from that of the narrator or those of the characters.
9. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

Fourth Grade:

2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Hercules).
5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.
7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Fifth Grade:

2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
6. Describe how a narrator's or speaker's point of view influences how events are described.
7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Sixth Grade:

3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

Seventh Grade:

3. Analyze how particular elements of a story or

EDUCATIONAL GOALS

drama interact (e.g., how setting shapes the characters or plot).

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Eighth Grade:

3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.
7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Ninth/Tenth Grade:

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Eleventh/Twelfth Grade:

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

FINE ARTS Standards (Illinois):

Anchor Standard 7: Perceive and analyze artistic work.
Anchor Standard 8: Construct meaningful interpretations of artistic work.
Anchor Standard 9: Apply criteria to evaluate artistic work.
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

THEATER EDUCATION Standards (Wisconsin):

By the end of grade 4 students will: A.4.1 Attend a live theatre performance and discuss the experience • explain what happened in the play • identify and describe the characters • say what they liked and didn't like • describe the scenery, lighting and/or costumes

By the end of grade 8 students will: A.8.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion • say what they liked and didn't like, and why • explain what happened in the play and discuss why they think the playwright made particular choices • explain how the technical aspects of the play helped to present the message of the play • explain the message of the play

EDUCATIONAL GOALS

By the end of grade 12 students will: A.12.1 Attend a live theatrical performance and be able to explain the personal meaning derived from the experience, and also be able to analyze, evaluate, and create meaning in a broader social and cultural context in either written or oral form • articulate with increased understanding what they liked and didn't like and why • explain what happened in the play and why they think the playwright made particular choices • explain what happened in the play and why they think the director and actors made particular choices • explain how the technical aspects of the play supported the choices of the playwright, director, and actors • describe how the audience appeared to respond to the play • explain the message of the play and its meaning to individuals and to society

Students in a theatre class will: C.8.4 Explain in writing what they liked and didn't like about a dramatic presentation and justify their comments C.8.5 Write a review of a play and demonstrate an understanding of how a presentation was the same or different than other media presentations

MUSIC Standards (Illinois):
Anchor Standard 7: Perceive and analyze artistic work. Enduring Understanding: Individuals choose music based on their interests, experiences, musical understanding, and each musical works' purpose. Essential Question: How do individuals choose music to experience?

Anchor Standard 8: Construct meaningful interpretations of artistic work. Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question: How do we discern the musical performers' emotions, thoughts, and ideas?

Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and teacher- or student-established criteria. Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

MUSIC Standards (Wisconsin):
MP3.R.3.e: Utilize music terminology in the analysis and evaluation of musical performances, recordings, and compositions. MP3.R.7.i: Utilize appropriate music terminology in the evaluation/reflection of music performances. MP3.R.11.m: Evaluate and critique musical performances, recordings, and compositions using appropriate music terminology and technology. MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology. MP3.R.4.e: Identify proper concert/audience etiquette. MP3.R.8.i: Demonstrate proper concert/audience etiquette. MP3.R.12.m: Demonstrate proper concert/audience etiquette for a variety of musical settings. MP3.R.17.h: Demonstrate proper concert/audience etiquette for a variety of musical settings. MP3.R.13.m: Reflect upon and critique performances using grade-appropriate music vocabulary. MP3.R.18.h: Reflect upon and critique performances using grade-appropriate music vocabulary.



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