

BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS

C.S. Lewis' *The Magician's Nephew*

Dramatization by Aurand Harris
Adapted from the story by C.S. Lewis
Directed by Artie Olaisen

RECOMMENDED FOR AGES 7 AND UP
APRIL 27 – MAY 25, 2024 PUBLIC SHOWS
APRIL 25 – MAY 24, 2024 STUDENT MATINEE

As part of DCT's mission to integrate the arts into classroom academics, the *Behind the Curtain Resource Guide* is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center
DALLAS CHILDREN'S THEATER

Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

DCT Executive DirectorSamantha Turner

Resource Guide EditorJessica Colaw

Resource Guide Layout/Design.....Jamie Brizzolara

PlayC.S. Lewis' THE MAGICIAN'S NEPHEW

Dramatization byAurand Harris

Adapted from the story byC.S. Lewis

Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 150,000 young people and their families each year through its mainstage productions, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in *Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this Resource Guide.

Education Sponsors



**THE HEARST
FOUNDATIONS**

**THE THEODORE AND BEULAH
BEASLEY FOUNDATION**

CARL B. & FLORENCE E.
KING FOUNDATION

Educational support is also provided by:

CAPITAL FOR KIDS

MARGOT B. PEROT

THE EUGENE MCDERMOTT FOUNDATION

THE RYAN GOLDBLATT FOUNDATION

DEBORAH AND CRAIG SUTTON

PROSPERITY BANK

CAPITAL ONE

GREEN MOUNTAIN ENERGY

DCT's official renewable energy partner

Sensory-Friendly Sponsors include:

Fichtenbaum

Charitable Trust

Bank of America, N.A., Trustee

CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

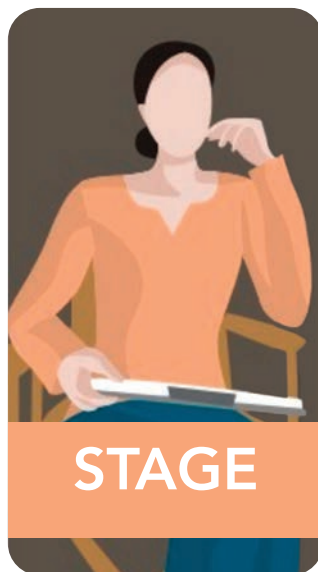
The CAST

Includes all of the performers who present the story on stage.

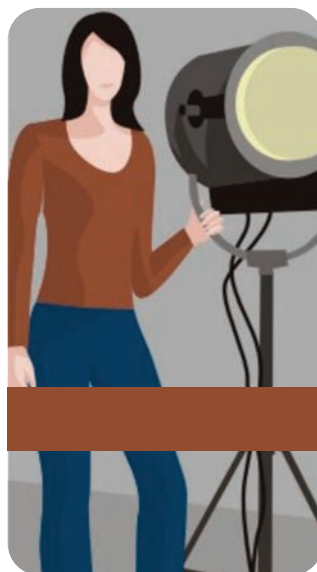
The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



STAGE



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to one of the actors telling what you liked about their characters.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, directing, lighting and sounds, stage manager, set designer, costume designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON ADAPTATION

An *adaptation* is a change made in something so that it can fit a new use. C.S. Lewis' THE MAGICIAN'S NEPHEW is an **adaptation** of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Aurand Harris took the work of C.S. Lewis and **adapted** it so that it could be performed for an audience on stage.

Consider these questions for discussion before you attend the DCT production:

- What kinds of things did Aurand Harris have to consider in writing a script of the story?
- If he were still alive, what kinds of things would C.S. Lewis be concerned about with an adaptation of his story?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match the descriptions by C.S. Lewis? What differences can you expect?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the story to the stage?
- What things helped to tell the story on stage?



Use the following template to illustrate the similarities and differences between C.S. Lewis' story and DCT's performance of C.S. Lewis' THE MAGICIAN'S NEPHEW.

C.S. Lewis' THE MAGICIAN'S NEPHEW Compare and Contrast

How are the book and the play similar?

How are they different?

Book

Play

CURTAINS UP ON THE AUTHOR AND PLAYWRIGHT



C.S. LEWIS (1898–1963) was one of the intellectual giants of the twentieth century and arguably one of the most influential writers of his day. He was a Fellow and Tutor in English Literature at Oxford University until 1954 when he was unanimously elected to the Chair of Medieval and Renaissance Literature at Cambridge University, a position he held until his retirement.

Lewis wrote more than thirty books, allowing him to reach a vast audience, and his works continue to attract thousands of new readers every year. C.S. Lewis's most distinguished and popular accomplishments include *Mere Christianity*, *Out of the Silent Planet*, *The Great Divorce*, *The Screwtape Letters*, and the universally

acknowledged classics in *The Chronicles of Narnia*. To date, the Narnia books have sold over 100 million copies and been transformed into three major motion pictures.

Excerpted from: cslewis.com/us/about-cs-lewis/



The plays of **AURAND HARRIS** have been produced and applauded in thousands of productions around the world for nearly a half century. Harris was a prodigious dramatist, writing a new published play each season. He was a tireless experimenter of forms, themes and subjects. This modest man of irrepressible imagination and energy carried a vast array of honors and accolades. He was the first recipient of a National Endowment of the Arts Creative Writing Fellowship in Children's Theatre. He received an honorary doctorate from a Midwestern university, and was introduced into the College of Fellows of the American Theatre. He was the first playwright to receive the Medallion of the Children's Theatre Foundation of America.

Excerpted from: dramaticpublishing.com/authors/profile/view/url/aurand-harris

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of C.S. Lewis' THE MAGICIAN'S NEPHEW.

- What is Uncle Andrew excited about at the beginning of the play?
- What do Diggory and Polly discover in the attic?
- Where does Polly go when she touches the first ring?
- Describe what happens after Diggory strikes the bell.
- Why does Queen Jadis want to go to another world?
- What happens when Uncle Andrew and Aunt Letty discover Queen Jadis in the attic?
- Where do Diggory, Polly, Uncle Andrew and Queen Jadis go after touching the square yellow ring?
- Describe Aslan.
- Why does Queen Jadis leave?
- What does Diggory need to save his mother?
- How is Diggory tempted by Queen Jadis?
- What happens when Diggory, Polly, and Uncle Andrew return to London?

CURTAINS UP ON WRITING

Imagine you are Diggory or Polly; you've awakened Queen Jadis, met Aslan, and seen the beginnings of Narnia. Now you want to tell a beloved friend or family member all about your grand adventure. But, the year is 1880, and you can't make a phone call, or send a text or an email. During this period of time, people relied on letters to communicate to people far away. In this activity, you will do the same.

The Letter

Begin by discussing with the class what happened in the play. Retell the beginning, middle, and end of the story. Explain to your students they need to imagine they are one of the children in the play, and that they are writing to a friend or family member about what has happened. Utilizing C.S. Lewis' THE MAGICIAN'S NEPHEW Letter template, instruct your students to write their letter. When everyone is done, have volunteers share their letters with the class and enjoy everyone's unique letters!

Created by: Jessica Colaw

Date:

Greeting:

Beginning:

Middle:

End:

Closing:

Signature:

CURTAINS UP ON FUN WITH SCIENCE

Aslan may have the ability to make flowers appear out of thin air in the land of Narnia, but in our world, plants require soil, water, and sunlight to grow. In this science activity, your students will study plants and one of the elements required for their growth: water.

Introduction

Have you ever heard someone say, "That plant is thirsty," or, "Give that plant a drink of water"? We know that all plants need water to survive, even bouquets of cut flowers and plants living in deserts. But have you ever thought about how the water moves within the plant? In this activity, you will put carnations in dyed water to figure out where the water goes. Where do you think the dyed water will travel, and what will this tell you about how the water moves in the cut flowers?

Materials

- Water
- Glass cup or vase
- Several white carnations or other white flowers (at least 3). *Tip: Younger flowers work better than older ones.*
- Measuring cup
- Measuring teaspoon
- Knife
- Food coloring; blue or red are the easiest to see
- Optional: Camera
- Optional: Celery stalks with leaves

Instructions

1. Measure out $\frac{1}{2}$ cup of water and pour it into the glass or vase.
2. Add 1 teaspoon of the food color to the water in the glass.
3. With the help of an adult, use a knife to cut the stems of several (at least three) white flowers at a 45 degree angle. *Tip: Be sure not to use scissors, as they will crush the stems, making it harder for them to absorb water. Also, shorter stems work better than longer stems.*
4. Place the flowers in the colored water. As you do this, use the stems of the flowers to stir the water until the dye has fully dissolved.
5. Observe the flowers immediately after you put them in the water. If you have a camera, you can use it to take a picture of the flowers. How do the flowers look now?

CURTAINS UP ON FUN WITH SCIENCE (contd.)

6. Observe the flowers around 2, 4, 24, and 48 hours after you put them in the dyed water. Be sure to also observe their stems, especially the bumps where the leaves branch from the stem and it is lighter green (it may be easier to see the dye here). If you have a camera, you can use it to take a picture of the flowers at these time points.
7. How did the flowers look after 2 hours? What about after 4, 24, and 48 hours? How did their appearance change over this time period?

What Happened?

After 2 hours of being in the dyed water, some flowers should have clearly showed dyed spots near the edges of their petals. By 24 hours, the flowers should have gained an overall dyed hue, which darkened a little over time. The stems should have also become slightly dyed in places, particularly where the leaves branch off.

Water moves through the plant due to *capillary* action — which can pull liquids through narrow tubes like the stems — and *transpiration*. Water that is pulled through the stem by capillary action then makes its way up to the flower and leaves. Once in the leaves and petals, the water evaporates in a process called transpiration. Because the dye does not evaporate, it stays around and dyes the plant — especially the petal tips. When water is lost from the plant due to transpiration, this causes low water pressure in the plant, which triggers more capillary action and makes fresh water be pulled up through the stem, from the vase. Since the water is dyed, this also pulls more dye into the plant over time, dyeing it darker.

Digging Deeper

Plants use water to keep their roots, stems, leaves, and flowers healthy and to prevent them from drying out and wilting. The water is also used to carry dissolved nutrients throughout the plant.

Most of the time, plants get their water from the ground. This means that the plant has to transport the water from its roots up throughout the rest of the plant. How does it do this? Water moves through the plant by means of *transpiration* and *capillary action*. Capillary action occurs when the forces binding a liquid together (cohesion and surface tension) and the forces attracting that bound liquid to another surface (adhesion) are greater than the force of gravity. The plant's stem basically sucks up water like a straw! A simple way of observing capillary action is to take a teaspoon of water and gently pour it in a pool on a countertop. You will notice that the water stays together in the pool, rather than flattening out across the countertop. (This happens because of cohesion and surface tension.) Now gently dip the corner of a paper towel in the pool of water. The water clings to the paper and "climbs" up the paper towel. This is capillary action.

CURTAINS UP ON FUN WITH SCIENCE (contd.)

For Further Exploration

- In this activity, you used white flowers, but do you think you would see the same results with other flowers and plants? Try this activity with a plant that is mostly stem, like a stalk of celery.
- Try doing this activity again but use more or less food color, such as one-half, twice, four times, or ten times as much food color. What happens if you increase or decrease the concentration of food color in the water?
- How would you make a multi-colored carnation? *Hint: You could try (1) leaving the flower for a day in one color of water and then putting it in another color of water for a second day or (2) splitting the stem in two and putting each half of the stem in a different color of water.*

Excerpted from: sciencebuddies.org/stem-activities/dyed-flowers-capillary-action

CURTAINS UP ON SEL

Diggory faced many problems during the course of C.S. Lewis' THE MAGICIAN'S NEPHEW. Just like the characters in the play, we all have varying degrees of problems in our own lives. From figuring out what to choose off the menu at a restaurant to dealing with a bullying situation, life is filled with tough decision-making moments or problems to solve.

Problem-solving skills are necessary in all areas of life, and classroom problem solving activities can be a great way to get students prepped and ready to solve real problems in real life scenarios. Whether in school, work or in their social relationships, the ability to critically analyze a problem, map out all its elements and then prepare a workable solution is one of the most valuable skills one can acquire in life. You can use the following activities to teach problem-solving to your students:

Brainstorm bonanza

Having your students create lists related to whatever you are currently studying can be a great way to help them to enrich their understanding of a topic while learning to problem-solve. For example, if you are studying a historical, current or fictional event that did not turn out favorably, have your students brainstorm ways that the protagonist or participants could have created a different, more positive outcome. They can brainstorm on paper individually or on a chalkboard or white board in front of the class.

Problem-solving as a group

Have your students create and decorate a medium-sized box with a slot in the top. Label the box "The Problem-Solving Box." Invite students to anonymously write down and submit any problem or issue they might be having at school or at home, ones that they can't seem to figure out on their own. Once or twice a week, have a student draw one of the items from the box and read it aloud. Then have the class as a group figure out the ideal way the student can address the issue and hopefully solve it.

Clue me in

This fun detective game encourages problem-solving, critical thinking and cognitive development. Collect a number of items that are associated with a specific profession, social trend, place, public figure, historical event, animal, etc. Assemble actual items (or pictures of items) that are commonly associated with the target answer. Place them all in a bag (5-10 clues should be sufficient). Then have a student reach into the bag and one by one pull out clues. Choose a minimum number of clues they must draw out before making their first guess (2-3). After this, the student must venture a guess after each clue pulled until they guess correctly. See how quickly the student is able to solve the riddle.

Survivor scenarios

Create a pretend scenario for students that requires them to think creatively to make it through. An example might be getting stranded on an island, knowing that help will not arrive for three days. The group has a limited amount of food and water and must create shelter from items around the island. Encourage working together as a group and hearing out every child that has an idea about how to make it through the three days as safely and comfortably as possible.

Moral dilemma

Create a number of possible moral dilemmas your students might encounter in life, write them down, and place each item folded up in a bowl or bag. Some of the items might include things like, "I saw a good friend of mine shoplifting. What should I do?" or "The cashier gave me an extra \$1.50 in change after I bought

CURTAINS UP ON SEL (contd.)

candy at the store. What should I do?" Have each student draw an item from the bag one by one, read it aloud, then tell the class their answer on the spot as to how they would handle the situation.

Excerpted from: resilienteducator.com/classroom-resources/5-problem-solving-activities-for-the-classroom/

CURTAINS UP ON DRAWING

Want to know how to draw a lion like the one Uncle Andrew has hanging in his attic? Watch the following video (or follow the written instructions) and make your very own lion drawing:

wedrawanimals.com/how-to-draw-a-lion/

CURTAINS UP ON LONDON

C.S. Lewis' THE MAGICIAN'S NEPHEW is set in London, England. Do you know much about London? From the London Eye to Westminster Abbey, the Thames River to Paddington Station, there is so much to see and experience in this city of over 9 million residents!

London Map Mural

In this activity you will create a giant class map of London.

You will need:

- Butcher paper
- Art supplies (like markers, paint, paintbrushes, magazine clippings, glue, etc.)
- Books or online resources about London's geography

Start by looking at pictures of London. Check out books from the library or look at the online resources listed below. Research the different geographical areas; find the major roads; note where there are natural elements (like rivers and parks); check out different British cultural institutions; even look at London's contributions to history, science, literature, cuisine, as well as the diversity of its millions of residents (there are hundreds of languages spoken in London). On the butcher paper, draw a large outline of London. Either divide the students in to groups (divided by geographical areas, for example) or work as a class and create a large-scale map. Get creative!! The possibilities for this project are numerous – collage using magazine clippings, have each student draw pictures of different areas and then glue them on the map, paint an abstract interpretation, etc.

Resources (this is just a starting point; there are so many online and printed resources to check out):

londonmap360.com/london-boroughs-map

goparks.london

visitlondon.com/things-to-do/london-attractions-map

Created by: Jessica Colaw

CURTAINS UP ON MAGIC

Have you ever wondered how magicians like Diggory's Uncle Andrew trick people? Check out the following video from Mystery Science that dives into the "art of distraction":

[youtube.com/watch?v=4YSESKechPU](https://www.youtube.com/watch?v=4YSESKechPU)

CURTAINS UP ON MORE

More books in the Narnia series by C.S. Lewis:

The Lion, the Witch and the Wardrobe

The Horse and His Boy

Prince Caspian

The Voyage of the Dawn Treader

The Silver Chair

The Last Battle

T.E.K.S. SATISFIED BY C.S. Lewis' THE MAGICIAN'S NEPHEW

110.4 - English Language Arts and Reading, Grade 2

- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.5 - English Language Arts and Reading, Grade 3

- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.6 - English Language Arts and Reading, Grade 4

- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.7 - English Language Arts and Reading, Grade 5

- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

112.4 - Science, Grade 2

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.5 - Science, Grade 3

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.6 - Science, Grade 4

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.7 - Science, Grade 5

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

117.108 – Art, Grade 2

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.111 – Art, Grade 3

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.114 - Art, Grade 4

- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.117 - Art, Grade 5

- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.110 – Theatre, Grade 2

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.113 – Theatre, Grade 3

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.116 – Theatre, Grade 4

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.119 – Theatre, Grade 5

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.