

ORLANDO REPERTORY THEATRE  
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# The RIP

# CUE TO CUE

A RESOURCE GUIDE FOR EDUCATORS  
AND AUDIENCE MEMBERS

**WELCOME** TO CUE TO CUE, AN EDUCATIONAL RESOURCE GUIDE CREATED TO HELP TEACHERS, PARENTS/GUARDIANS, AND YOUNG AUDIENCE MEMBERS ENHANCE THE EXPERIENCE OF WATCHING *MADAGASCAR - A MUSICAL ADVENTURE*.

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THE FINEST IN FAMILY THEATRE



**FEBRUARY 26 - APRIL 8, 2018**

Based on the DreamWorks Animation Motion Picture  
Book by Kevin Del Aguila | Original Music & Lyrics by George Noriega & Joel Someillan  
Madagascar TIA is presented through special arrangement with Music Theatre International (MTI) www.MTIShow.com



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ORLANDO REPERTORY THEATRE  
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# The RIFP

# ABOUT THE PLAY



## BIG IDEAS IN *MADAGASCAR – A MUSICAL ADVENTURE*

- New York City
- Friendship
- Madagascar
- Adventure
- Animals

## WELCOME TO CENTRAL PARK ZOO

At the Central Park Zoo, Alex the lion, Marty the zebra, Gloria the hippo, and Melman the giraffe prepare for another day of visitors while the Penguins plan their escape ("It's Showtime"). Zookeeper Zoe, Zookeeper Zeke, and Zookeeper Zelda rev up the crowd. Marty, feeling down about being trapped in the zoo, daydreams about what life would be like on the outside ("Wild and Free"). The other animals throw Marty a surprise birthday party, but, when he shares his wish to go to the wild, they burst his bubble by telling him that he is crazy. After the other animals leave, Alex sticks around to cheer up his buddy ("Best Friends"), and talk him out of leaving.

## ANIMALS LOOSE IN THE CITY

Despite the pep talk, Marty escapes from the zoo. Alex, Gloria, and Melman scour the city in search of their friend. Once they are reunited, everyone tries to remain calm, despite the commotion of the city and the threat of capture by Police Officer 1, Police Officer 2, and Animal Control Officers ("Relax, Be Cool, Chill Out"). Tranquilizer shots bring the adventure to an end ("Grand Central"), and the animals fall asleep. When they awaken, the Zoosters, Mason and the Penguins are trapped in crates on a ship bound for Africa. The Penguins take control of the ship and steer wildly, causing the other animals' crates to fall overboard. Unaware, the Penguins set off for Antarctica ("Penguins' Sea Shanty").

## THIS IS NOT SAN DIEGO...

The Zoosters reunite on land, suspecting that they have been moved to the San Diego Zoo. After saving a lemur from the Foosa – catlike, carnivorous creatures – the gang is welcomed to Madagascar by a herd of Lemurs and the illustrious King Julien the Thirteenth ("Welcome to Me!"), who gets the party started ("I Like to Move It"). As everyone gets acquainted, King Julien hatches a plan to make friends with the newcomers so that the herd will continue to be protected from the Foosa. Seaweed on a stick is the only food that the Lemurs have to offer their guests, but they provide them a comfortable place to sleep. Everyone is content as they drift off to sleep, except for Alex, whose appetite was not satisfied by the seaweed ("Steak"). Meanwhile, the Penguins reach Antarctica ("Sea Shanty – Reprise") but promptly turn around when they realize that it is not the paradise they expected.

## ANIMAL INSTINCTS

When Alex, Melman, Gloria, and Marty wake the next day, it appears that Marty's birthday wish has come true ("Living in Paradise"). However, things take a turn when Alex's natural instincts and hunger begin to surface. Worried that he might hurt his friends, Alex leaves.

## BEST FRIENDS

The Penguins arrive with the ship, and Marty sneaks away to find Alex in Foosa territory ("Foosa Hungry"). Alex warns Marty to go away, but Marty refuses ("Best Friends – Reprise"). As the Foosa surround Marty, Alex hatches a plan. The others arrive just in time to help scare the Foosa away ("The King of Madagascar"). Everyone celebrates: the Lemurs are safe, the friends are reunited, and the Penguins have the ship to take everyone home ("Together Forever"). One last song ("Move It – Reprise") and the journey to Madagascar is complete!



# THE CREATORS

## PLAYWRIGHT | KEVIN DEL AGUILA

Kevin Del Aguila is an acclaimed actor, writer, and director in New York City. He is a two-time Emmy Award-winning writer for the PBS show *Peg + Cat* and book writer of the hit off-Broadway musical *Altar Boyz* (winner of the 2005 New York Outer Critics Circle Award for Outstanding Off-Broadway Musical and the Lucille Lortel Award for Outstanding Musical). *Altar Boyz* made history as one of the longest running off-Broadway musicals of all time. His other works include his middle-aged superhero musical *The Astonishing Return of the Protagonists!* (2013 NAMT Festival), *A Touch of Rigor Mortis* (NY Fringe), and stage adaptations of the wildly popular book series *Diary of a Wimpy Kid* (Children's Theatre Company, Minneapolis) and the DreamWorks film *Madagascar* (national tour). He has written many stage adaptations of children's books for Theatreworks USA, several of which premiered off-Broadway, including *Click Clack Moo* (Lucille Lortel Nomination for Outstanding Musical and Drama Desk Award Nomination for Outstanding Lyrics) and *Skippyjon Jones* (Lucille Lortel Award Nomination for Outstanding Musical). Kevin writes for children's television programs on Nick Jr., Disney Jr., Amazon, and PBS Kids. He has also written and directed events for The New York Philharmonic, including their famed Young People's Concerts at Lincoln Center.

## COMPOSER & LYRICIST | GEORGE NORIEGA

George Noriega is a Grammy Award-winning and Emmy-nominated songwriter and producer. From a Cuban family, raised in the diverse culture of Fort Lauderdale, FL, George seems to be on a never-ending mission to find new ways to fuse his loves of Rock and Roll and Latin Soul. In the process, his albums have sold over 30 million copies worldwide. George has had Billboard Top Ten Hits in a myriad of genres, and his diverse list of collaborators include Maná, Shakira, Draco Rosa, Carole King, Timbaland, Phil Ramone, Ricky Martin, Jennifer Lopez, Gloria Estefan, Dolly Parton, Juanes, Paloma Faith, Haash, Ednita Nazario, Gilberto Santa Rosa, Raquel Sofia, and Pedro Capó, to name a few.

George attended the University of Miami and graduated in 1995 with a Bachelor's Degree in Music. Immediately following graduation, he landed several gigs as a vocalist/musician for Gloria Estefan, Shakira, and Jon Secada. By the end of those tours, George was hired by Estefan Enterprises as a songwriter/producer for their "Latin Motown" team. In 2000, he received a Grammy Award for Best Latin/Tropical Producer for his work on Gloria Estefan's album *Alma Caribeña*.

George went on to receive several more awards for his work, including a Latin Grammy nomination for Record of the Year as Producer of Robi Draco Rosa's *Mas Y Mas* (2004). Additional accolades include: an Emmy nomination for his collaboration with Shakira on a project for Nickelodeon (2011), four Latin Grammy Award nominations and a Grammy win for Best Latin Pop Album for his work as Producer on Draco Rosa's *Vida* (2013), and a Latin Grammy Award for best Rock/Pop Album for *Cama Incendiada* by the iconic Mexican Rock/Pop band Maná (2015). *Cama Incendiada* debuted at #1 on Billboard's Top Latin Albums and features the worldwide hit, "Mi Verdad," a duet with Shakira that topped the Billboard charts in 63 countries around the world.

In addition to writing and producing music for pop, rock, Latin, and country artists, George has composed music for live theatre, film, and TV, including adaptations for DreamWorks and Nickelodeon. He co-wrote the music and lyrics for *Madagascar – A Musical Adventure* with Joel Someillan.

## COMPOSER & LYRICIST | JOEL SOMEILLAN

Joel Someillan is a Grammy-winning and Emmy-nominated music producer, songwriter, and post-audio engineer. Over the last 25 years, he has worked with the top Latin artists in the industry; Gloria Estefan, Jon Secada, Thalia, Chayanne, Obie Bermudez, Carlos Ponce, and many more. Joel earned numerous Gold and Platinum album credits along with two Latin Grammy awards: Best Engineered Album for Thalia's *Arrasando* (2001) and Best Pop Vocal Album for Obie Bermudez' *Todo El Año* (2005). The following year, Joel was nominated again for a Latin Grammy, this time for Album of the Year as Producer of Chayanne's *Cautivo*. Based in Miami, FL., Someillan continues to write and produce for artists, film, television, and stage. His extensive catalog of children's music for Nickelodeon, DreamWorks, and Sesame Street has earned him industry accolades and an Emmy nomination in 2012 for the song "Todos Juntos" featuring Shakira. He co-wrote the music and lyrics for *Madagascar – A Musical Adventure* with George Noriega.



# AFTER THE SHOW

## POST-SHOW DISCUSSION QUESTIONS

1. What did you notice when you first entered the theatre? Describe the stage.
2. What was the setting of the story? Did the set and scenery help to establish the show's location? What specific things did you notice about the set and stage lights: color, shape, and texture? Did you notice anything about the set or lights that you thought was unique?
3. In *Madagascar – A Musical Adventure*, the actors play a variety of animals. How did the costume designer create the animal costumes? What specific details did you notice about all of the costumes: color, shape, and texture? What did the costumes say about the characters?
4. What did you notice about the actors and their performances? How did they use their voices and bodies to bring characters to life?
5. Which character do you relate to the most? Why? What words describe that character?
6. What did the characters learn about themselves or the world in the play? Was there a moral or lesson?
7. What was the story 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?

## 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.

### EXAMPLE:

ebony	precise, exact
inconvenient	having or consisting of one color or hue
monochromatic	disgusting, annoying
loathsome	notably or brilliantly outstanding because of dignity or achievements
refined	extremely large
nocturnal	to start or begin
transfer	a place or state of bliss, felicity, or delight, Eden or heavenly
illustrious	very dark or black
carnivorous	a person who is often or always worried about their own health
humongous	not convenient especially in giving trouble or annoyance
commence	of, relating to, or occurring in the night, active at night
hypochondriac	to move to a different place, region, or situation
paradise	feeding on animals

Standard: LAFS.3-5.L.3.4, LAFS.3-5.L.3.3-8

## LANGUAGE ARTS

### DIRECTIONS

Dear Diary... In *Madagascar – A Musical Adventure*, Marty dreams of a world beyond the zoo, a world where he can be free. What is your dream? Write a diary entry about your dreams for your future. What do you want to be when you grow up? Use descriptive language in your diary entry. Describe a day in the life of your future self. Where will you live, work, and eat? What will you do for fun? Where will you vacation? How will you spend your down time or free time?

Standards: LAFS.K-3.W.1.3

## ELTA

Engaged Learning Through the Arts



### DANCE

### DIRECTIONS

"I like to move it move it!" In *Madagascar – A Musical Adventure*, the animals really know how to dance with their friends. Working with a friend to create a dance requires collaboration and creativity. Create a dance move that can be repeated. Pair with a classmate and teach each other the moves. Find another pair and teach each other the dance moves. Create a sequence with all four dance moves. Repeat. Share your sequence in front of the class.

Standard: DA.K.F.1.1

## SOCIAL STUDIES

### DIRECTIONS

In *Madagascar – A Musical Adventure*, they travel all the way to Africa. Africa is very far away from Orlando, FL. As a class, look at a large map of the world. Where are we located on the map? Where is Africa and Madagascar specifically? Maps come with special symbols to help us read them. One symbol that is helpful is called a cardinal. Use a cardinal and share whether we would need to travel North, South, East, or West to get to Madagascar. Select additional destinations around the world to test your knowledge of direction. For example, if we want to travel to Antarctica like the penguins, which direction would we go? What about Mexico?

### EXTENSION

How many countries do you know in Africa? As a class, fill in the countries names' on a map of Africa. For the countries you do not know, divide up the names amongst the class and research the following questions:

- What is the country's capital?
- What does the flag look like?
- What languages are spoken in the country?
- Describe the landscape.
- Describe the economy, what are the different industries? What are the country's exports? What can they grow and source in their country?
- Find images to accompany your research.
- Share with your class and assess everyone's ability to name the multiple countries in Africa after their research.

Standards: SS.1.G.1.4, SS.2.G.1.4, SS.4.G.1.4, SS.3.A.1.2

## MATH

### DIRECTIONS

In *Madagascar – A Musical Adventure*, the zookeepers learn they must keep better track of their animals at the Central Park Zoo. Answer the following word problems about the animals at the zoo.

1. A zookeeper counts 7 penguins swimming in the pool. He then counts the number of penguins walking around on the rock formations and there are 22. How many penguins are in the exhibit?
2. The next morning, the zookeeper notices that there are fewer penguins in the exhibit. If the zookeeper counts 13 penguins in the pool and 11 penguins on the rocks, how many penguins escaped from the zoo?

Standard: MAFS.K.OA.1.2

## LANGUAGE ARTS

### DIRECTIONS

In *Madagascar – A Musical Adventure*, the animals go on a wild journey. If you could go anywhere in the world, where would you go? Pick a place you would want to visit, but do not forget you will need to pack a suitcase! Make a list or draw a picture of all the items you will need. For example, if you travel to the Bahamas, you will not want to forget your bathing suit and sunscreen! Compare and contrast where you are traveling and what you would pack in your suitcase with a classmate. Did you forget anything?

Standard: LAFS.K-5.W.1.3



# ADDITIONAL RESOURCES

## BOOKS ABOUT MADAGASCAR

- Wildlife of Madagascar* by Keith Barnes and Ken Behrens  
*Madagascar* by Mary N. Oluonye  
*Madagascar (Exploring Countries)* by Ellen Frael  
*Thank You, Baobab Tree!: Madagascar (Global Kids)* by Mi-hwa Joo and Joy Cowley  
*Madagascar: Enchantment of the World* by Ettagale Blauer and Jason Laura  
*In Search of Lemurs* by Joyce Ann Powzyk

## SELECT BOOKS AND STORIES ABOUT DREAMWORKS CHARACTERS:

- Madagascar: Movie Novel* by Louise Gikow  
*Madagascar: Escape 2 Africa: The Junior Novel* by J. E. Bright  
*Madagascar 3: The Novel* by Bonnie Bader  
*DreamWorks Madagascar (Little Golden Book)* by Billy Frolick and Golden Books  
*DreamWorks Madagascar: Escape Plans: Comics Collection* by DreamWorks  
*DreamWorks Trolls (Little Golden Book)* by Mary Man-Kong and Priscilla Wong  
*All About the Trolls (DreamWorks Trolls) (Step into Reading)* by Kristen L. Depken  
*Drop the Beat! (DreamWorks Trolls) (Step into Reading)* by David Lewman and Gabriella Matta  
*Poppy's Party (DreamWorks Trolls) (Step into Reading)* by Frank Berrios and Gabriella Matta  
*Poppy and Branch's Big Adventure (DreamWorks Trolls) (Step into Reading)* by Mona Miller  
*Biggie and the Disastrous Dance (DreamWorks Trolls Chapter Books)* by David Lewman and Random House  
*DreamWorks How to Train Your Dragon (Little Golden Book)* by Devra Newberger Speregen and Denise Shimabukuro  
*Dragons: Riders of Berk Collection Volume 1 - Tales from Berk (DreamWorks Dragons)* by Iwan Nazif and Simon Furman  
*Spirit Riding Free: The Adventure Begins (DreamWorks Spirit Riding Free)* by Suzanne Selfors  
*DreamWorks Puss In Boots (Little Golden Book)* by Golden Books and Ovi Nedelcu  
*DreamWorks Kung Fu Panda (Little Golden Book)* by Bill Scollon and Golden Books

## DREAMWORKS MOVIES:

- |   |   |                        |
|---|---|------------------------|
| <i>Madagascar</i>                         | <i>Ice Age: Continental Drift</i>           | <i>Shrek</i>           |
| <i>Madagascar: Escape 2 Africa</i>        | <i>Ice Age: A Mammoth Christmas Special</i> | <i>Kung Fu Panda</i>   |
| <i>Madagascar 3: Europe's Most Wanted</i> | <i>Trolls</i>                               | <i>Despicable Me</i>   |
| <i>Ice Age</i>                            | <i>Home</i>                                 | <i>Despicable Me 2</i> |
| <i>Ice Age: The Meltdown</i>              | <i>Monsters versus Aliens</i>               | <i>Despicable Me 3</i> |
| <i>Ice Age: Dawn of the Dinosaurs</i>     | <i>How to Train Your Dragon</i>             |                        |



# STANDARDS

NEXT GENERATION SUNSHINE STATE STANDARDS AND FLORIDA STATE STANDARDS

SATISFIED BY USING THIS GUIDE AND ATTENDING ORLANDO REP'S PRODUCTION OF *MARRACAS* – A MUSICAL ADAPTATION

## Language Arts Florida State Standards | Strand: Reading Standards for Literature | Cluster 1: Key Ideas and Details

*(Text refers to the play, the script, or the content in this guide.)*

LAFS.K.RL.1.1 With prompting and support, ask and answer questions about key details in a text.

LAFS.1.RL.1.1 Ask and answer questions about key details in a text.

LAFS.2.RL.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.3.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.4.RL.1.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

LAFS.K.RL.1.2 With prompting and support, retell familiar stories, including key details.

LAFS.1.RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.

LAFS.K.RL.1.3 With prompting and support, identify characters, settings, and major events in a story.

LAFS.1.RL.1.3 Describe characters, settings, and major events in a story, using key details.

LAFS.2.RL.1.3 Describe how characters in a story respond to major events and challenges.

LAFS.3.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.4.RL.1.3 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).

LAFS.5.RL.1.3 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).

## Language Arts Florida State Standards | Strand: Reading Standards for Literature | Cluster 2: Craft and Structure

LAFS.3.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

## Language Arts Florida State Standards | Strand: Writing Standards | Cluster 1: Text Types and Purposes

LAFS.K.W.1.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

LAFS.1.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

LAFS.2.W.1.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

LAFS.3.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

LAFS.4.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

LAFS.5.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

## Language Arts Florida State Standards | Strand: Language Standards | Cluster 3: Vocabulary Acquisition and Use

LAFS.3-5.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade.

LAFS.3-5.L.3.3-8 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

## Math Florida State Standards | Strand: Operations and Algebraic Thinking | Cluster 1: Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from

MAFS.K.OA.1.2 Solve addition and subtraction word problems, and add and subtract within 10, e.g., by using objects or drawings to represent the problem (Students are not required to independently read the word problems.)

## Next Generation Sunshine State Standards – Social Studies

SS.1.G.1.4 Identify a variety of physical features using a map and globe.

SS.2.G.1.4 Use a map to locate the countries in North America (Canada, United States, Mexico, and the Caribbean Islands).

SS.4.G.1.4 Interpret political and physical maps using map elements (title, compass rose, cardinal directions, intermediate directions, symbols, legend, scale, longitude, latitude).

SS.3.A.1.2 Utilize technology resources to gather information from primary and secondary sources.

## Next Generation Sunshine State Standards – Dance

DA.K.F.1.1 Create free-form dances, using manipulatives, which are personally pleasing and show exploration and imagination.

## Next Generation Sunshine State Standards – Theatre Arts

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.K.O.2.1 Draw a picture of a favorite scene from a play.

TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.

TH.1.C.2.2 Identify elements of an effective performance.

TH.4.C.3.1 Identify the characteristics of an effective acting performance.

TH.K.C.3.2 Share reactions to a live theatre performance.