

ORLANDO REPERTORY THEATRE
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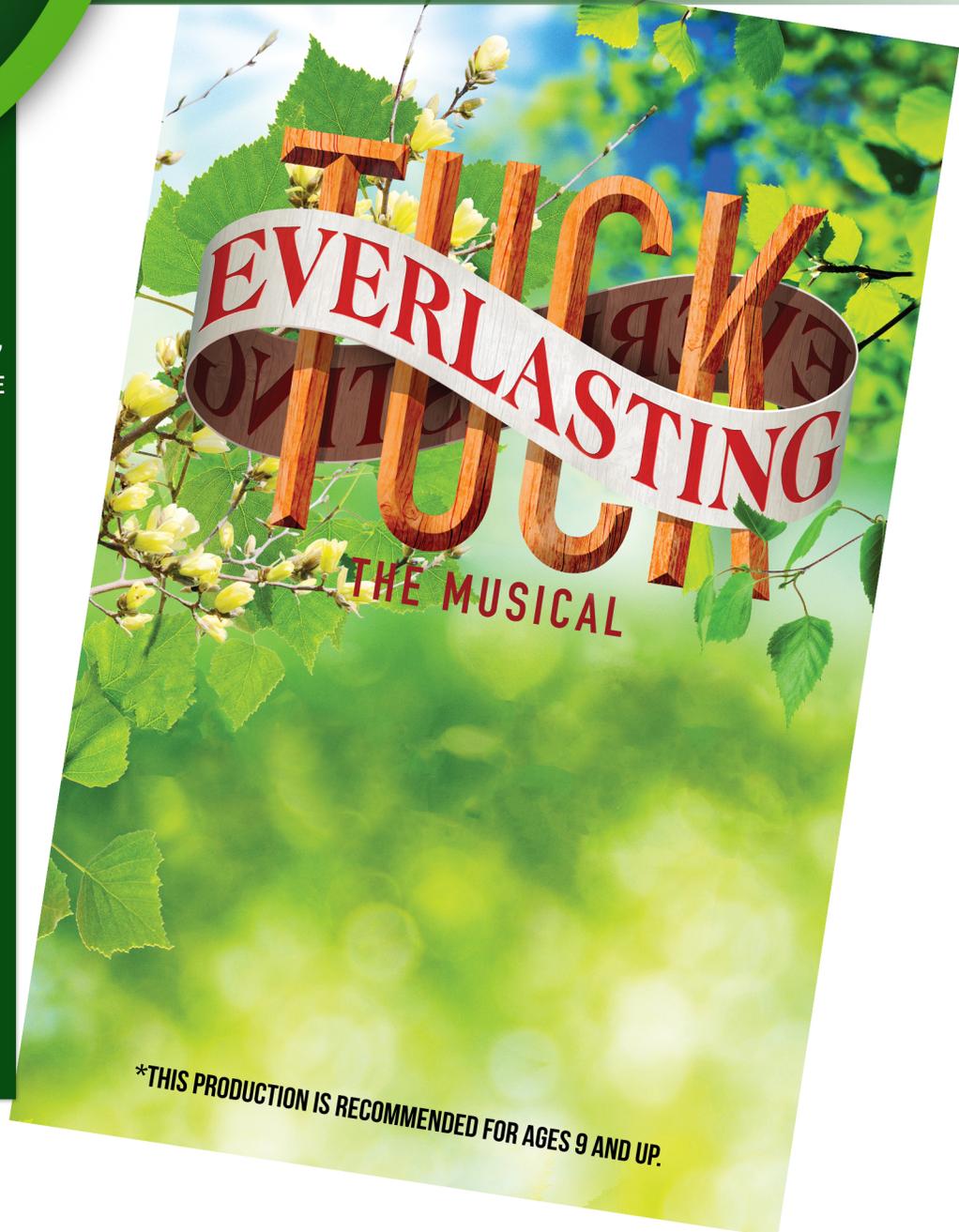
CUE TO CUE

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 *TUCK EVERLASTING* (THEATRE FOR YOUNG AUDIENCES EDITION).

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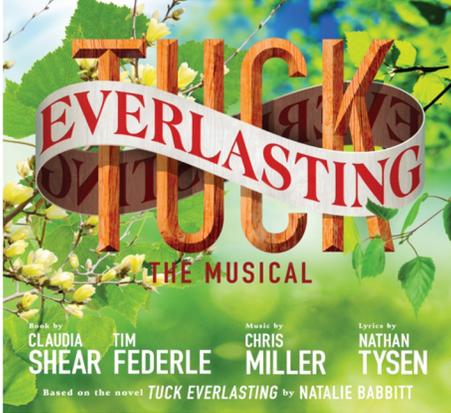


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ORLANDO REPERTORY THEATRE
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The **REP**

ABOUT THE PLAY



BIG IDEAS IN *TUCK EVERLASTING*

- Family
- Fantasy
- Friendship
- Time
- Loss
- Love
- Adventure

THE SPRING

It is 1808 and the Tuck family finds a bubbling spring in Treegap, New Hampshire. As each of them take a drink, Mae, Angus, Miles, and Jesse hope it is a good omen for their family and future.

THE FOSTER GARDEN

Jumping forward in time, it is 1893 and the day of the fair. Winnie Foster hopes she can convince her Mother to let her go ("Live Like This"). At the same time, the Tucks reunite at their family cabin in the woods, none of them have aged. The Man in the Yellow Suit has also arrived in town ("Join the Parade"). He is employed by the fair and has traveled to Treegap in search of a secret.

Unfortunately, Winnie's mother will not let her go to the fair. It has been less than a year since her father's death and they are still in mourning. Winnie argues that her father would have taken her, but her mother explains things are different now. If she cannot be a good girl for her, she should be for her father ("Good Girl Winnie Foster"). Winnie's dress croaks and her mother sends her to return the toad to the wood. On her way, she is stopped by the Man in the Yellow Suit. Strangely, he guesses her age, which is eleven. He asks if she has seen an unusual family. Her mother interrupts them to find out what is going on. Music is heard from the wood and he asks the women about it. The Fosters own the woods and have heard the sound their whole lives. The man leaves and Winnie tries one more time to get permission to go to the fair and is denied ("Good Girl Winnie Foster - Reprise").

THE SPRING

Winnie stumbles across Jesse Tuck drinking from the spring. She tries to drink herself, but he stops her. She tells him her family owns the woods and she can drink if she wants! After learning she has only seen a small portion of the woods, Jesse distracts her from drinking and shows her the view from the top of the trees ("Top of the World").

Down below, Mae paces back and forth opening her music box, which is her nervous habit. She cannot wait to see her boys. Miles sees her and shuts the music box afraid their family will get caught. They wait for Jesse who is always late. He jumps down from the tree and before he can explain, so does Winnie. She knows about the water. Mae and Miles feel there is no other option but to take her back to their cabin.



ABOUT THE PLAY

THE FOSTER GARDEN

Back at the Foster's, Winnie is missing. Hugo and Constable Joe are at the scene ("Hugo's First Case"). Her mother blames herself and considers that she may have run away to go to the fair.

TUCK COTTAGE

Jesse, Mae, and Miles return to their cottage with Winnie. The Tucks debate about what to do with her. Angus leaves to go fishing in order to think and the rest of them decide to tell her the truth. Drinking from the stream made the Tucks immortal ("Story of the Tucks"). Winnie cannot believe it. Jesse leaves to find his rifle to prove it to her. Mae starts to wind her music box, the gift Angus gave her the night he proposed, and Winnie immediately recognizes the music she and her mother have heard their whole lives. Jesse returns at the same time as Angus and accidentally trips, shooting Angus. Miraculously, he is fine! Winnie has a million questions, but it is late so they decide to have her stay over. She leaves with Mae to find some more comfortable clothes in the attic and Miles worries about whether or not she will keep their family's secret.

TUCK ATTIC

Mae finds Winnie some clothes to change into. She leaves her to sleep, but Winnie is too excited ("From Attic to Porch"). Jesse pops up at the window and they decide to go on an adventure to the fair!

THE FAIR

The fairgrounds come to life ("Join the Parade Reprise"). Jesse and Winnie are in awe. Jesse explains he has been everywhere in the world except the fair. Jesse and Winnie decide to team up and explore the world together ("Partner in Crime"). The Man in the Yellow Suit appears, soliciting volunteers to play "Fool the Guesser." Winnie tries to warn Jesse, but it is too late. He plays and The Man in the Yellow Suit looks into his eyes and discovers his secret. He pulls a knife on them and Winnie gets away through the crowd. Jesse grabs the knife and sticks it in his own gut and runs away too. The Man in the Yellow Suit cannot believe he has found them.

THE SILO

Winnie and Jesse meet back up. Jesse tells Winnie that his family will have to move again now that they have been discovered. Both feel they just found someone who finally understands who they really are. Jesse has an idea - Winnie should drink from the spring when she turns seventeen ("Seventeen"). If she does so, they can be together forever.

The Man in the Yellow Suit hears everything and knows the secret now. He is going to get rich ("Everything's Golden")!

TUCK COTTAGE

Jesse and Winnie tell the family about the Man in the Yellow Suit. The Tucks must leave. As they prepare to go, they learn about Jesse and Winnie's plans and try to convince her that she should not drink from the well. Winnie learns about Miles' family and how they left him when he never aged. His wife thought he was a freak and he was devastated to lose her and his child.



ABOUT THE PLAY

FOSTER FRONT DOOR

Meanwhile, the Man in the Yellow Suit is at the Foster home blackmailing Winnie's mom. If she signs over the wood, he will return Winnie to her. Constable Joe and Hugo notice the transaction. The Man in the Yellow Suit thinks he has won ("Everything is Golden Reprise").

PATH NEAR THE WOOD

Hugo and Constable Joe decide to track the Man ("You Can't Trust A Man").

THE LAKE

Angus takes Winnie fishing in an attempt to talk some sense into her. He explains that even though it is hard to lose someone, becoming immortal would be even more devastating ("The Wheel"). He shares that living forever is not all it seems instead, she just needs to live. Just then, Miles appears. Jesse is missing, but Winnie knows right where to find him.

THE SPRING

Jesse bottles some spring water and the Man in the Yellow Suit spots him ("Story of the Man in the Yellow Suit"). The Man demands Jesse give him the bottle and when he refuses, he pulls a knife on Winnie. Jesse tells him he will give him what he wants, but at the last moment, tosses the bottle to Miles. Mae hits the Man on the back of the head which kills him. Just then, Constable Joe and Hugo appear on the scene. They decide it must have been self-defense and the most important thing is to get Winnie home. If the Tucks promise never to return, then Constable Joe will let them go. Mae gives Winnie the music box as a memento. She says her goodbyes. Jesse gives her the water and tells her the choice is her own. He will come back for her when she is seventeen.

As Hugo and Winnie head home, they hear her friend, the toad, croak. She tells him about her adventures and the choice with which she is faced ("Everlasting").

HOMECOMING

Winnie and her mother are reunited. She gives her mother the music box and she is touched. Winnie thanks her toad for her incredible adventure. She has made her decision ("Reunion - Transition"). In the end, Winnie decides not to live forever, but to live. She grows older, marries Hugo, has a baby, sees her child marry, loses her husband, and dies herself. The story ends with the Tucks visiting her grave. They say their goodbyes and Jesse wonders what she did with the water. Just then, Winnie's toad appears and jumps in his bag ("The Wheel").

THE CREATORS

AUTHOR | NATALIE BABBITT

Natalie Babbitt (1932–2016) is the award-winning author of the modern classic *Tuck Everlasting*, published in 1975, and many other brilliantly original books for young people. As the mother of three children, she began her career in 1966 by illustrating *The Forty-Ninth Magician*, written by her husband, Samuel Babbitt. She soon tried her own hand at writing, publishing two picture books in verse. Her first novel, *The Search for Delicious*, was published in 1969 and established her reputation for creating magical tales with profound meaning. *Kneeknock Rise* earned Babbitt a Newbery Honor in 1971, and she went on to write and illustrate many more picture books, story collections, and novels. She also illustrated the five volumes in the *Small Poems* series by Valerie Worth. In 2002, *Tuck Everlasting* was adapted into a major motion picture and in 2016, a musical version premiered on Broadway. Born and raised in Ohio, Natalie Babbitt lived her adult life in the Northeast.

<https://us.macmillan.com/author/nataliebabbitt/>

PLAYWRIGHTS | TIM FEDERLE

Tim Federle is an award-winning screenwriter, novelist, and playwright. Tim's recent projects include co-writing the Broadway musical adaptation of *Tuck Everlasting* and the Golden Globe and Academy Award-nominated Best Animated Feature *Ferdinand*, for which he won the Humanitas Prize. His novels include the New York Times Notable Book *Better Nate Than Ever* and its Lambda-winning sequel, *Five, Six, Seven, Nate!* Tim's hit series of cocktail recipe books, including *Tequila Mockingbird*, have sold over half a million copies worldwide. A former Broadway dancer, Tim was born in San Francisco, grew up in Pittsburgh, and now divides his time between New York and the internet (@TimFederle). He proudly serves on the boards of Rosie's Theater Kids and the National Coalition Against Censorship, and is a nominator for the Tony Awards.

<https://www.samuelfrench.com/a/117588/tim-federle>

PLAYWRIGHTS | CLAUDIA SHEAR

Claudia Shear burst onto the New York stage in 1994 with her autobiographical solo show *Blown Sideways Through Life*. The Brooklyn-born writer and actress regaled audiences with a hilarious and poignant account of her previous 64 attempts of making it in the workplace. *Blown Sideways* enjoyed an extended run Off Broadway and was turned into a movie. Shear won an Obie Award, Special Citation, and a 1994 Drama Desk Award nomination for Outstanding Solo Performance. Shear followed up with *Dirty Blonde*, a play about and inspired by Mae West, which ran for a year on Broadway and then toured for another. She earned Tony and Drama Desk Award nominations for both Best Play and Best Actress and won the Theatre World Award. Shear's acting credits include the films *It Could Happen to You* (1994), *Living Out Loud* (1998), and a guest appearance as "fake Monica" on the NBC sitcom *Friends* in 1995. Her play *Restoration* was originally commissioned in 2007 by Christopher Ashley (who also directed *Blown Sideways*) for the La Jolla Playhouse. Shear co-wrote the book for *Tuck Everlasting*. The musical premiered at the Alliance Theatre, Atlanta, (2015) and on Broadway (2016).

<https://www.slantmagazine.com/features/restoring-beauty-an-interview-with-claudia-shear/>



THE CREATORS

COMPOSER & LYRICIST | CHRIS MILLER & NATHAN TYSEN

Chris Miller (composer) and Nathan Tysen (lyricist) are the songwriting team behind the critically acclaimed Broadway musical *Tuck Everlasting* (Outer Critics & Drama League nominations, Best Musical). Their off-Broadway work includes *The Burnt Part Boys* (Lucille Lortel Nomination, Best Musical) and *Fugitive Songs* (Drama Desk Award Nomination, Outstanding Revue). Current projects include commissions from Lincoln Center Theater and Playwrights Horizons/Theatreworks Silicon Valley. They have also written two circuses for Ringling Bros. Barnum & Bailey, contributed to the revue *Stars of David*, and penned an adaptation of Chris Van Allsburg's book *The Mysteries of Harris Burdick* (Boston Globe Top Ten Pick of 2008). Their television work includes songs for *Sesame Street* (2012 Daytime Emmy Award), *Elmo's World*, and *The Electric Company*.

Miller is a contributing composer to Mark Campbell's song cycle *Songs From an Unmade Bed* produced at the New York Theatre Workshop. In 2010, he co-composed the first New York revival of *Angels in America* with Michael Friedman, directed by Michael Greif at the Signature Theatre. Currently, he is working on an original musical as part of the *American Musical Voices Project: The Next Generation* at Signature Theatre in Arlington, VA, as well as a song cycle for soprano and orchestra based on the poetry of Willa Cather, called *Prairie Songs*.

Tysen was represented on Broadway in 2017 as co-lyricist of *Amélie* (music and co-lyrics by Dan Messé). In 2016, he received the Kleban Award for most promising lyricist. He is also librettist and co-composer of the rock theatre piece *Stillwater* with his band, Joe's Pet Project. With composer Ryan McCall, he wrote the book and lyrics to the family holiday musical, *Noah's Art*. He has worked for over a decade writing and directing for the Lovewell Institute for the Creative Arts, helping to create over a dozen new musicals with young adults.

Together they are proud recipients of awards and grants from Fred Ebb, Jonathan Larson, Richard Rodgers, Samuel French, Daryl Roth, Kitty Carlisle Hart, ASCAP, and the NEA. They began their collaboration at NYU where they received their MFA's in musical theatre writing. They are proud members of ASCAP and The Dramatists Guild.

Source: <https://www.millerandtysen.com/biocontact-us/>



BEFORE THE SHOW

PRE-SHOW DISCUSSION QUESTIONS

We are excited to welcome you to Orlando Repertory Theatre to see our production of *Tuck Everlasting* (*Theatre for Young Audiences Edition*). Orlando Repertory Theatre produces six professional shows a year, which means we bring in professional designers, build our own sets, construct original costumes, rehearse, and perform plays all the way from the pages of a script to the stage. You will see professional actors tell this story, but know there were many creative individuals who collaborated to bring the production to life.

The following conversation starters will help you think about the themes in *Tuck Everlasting*, as well as make some predictions about the production itself. Discuss the following before you join us at the theatre.

1. Imagine you were stuck at your current age for the rest of your life. What might be the benefits or drawbacks to never aging?

2. *Tuck Everlasting* takes place in New Hampshire in the 1890s. The time period in America is marked by economic uncertainty, a gold rush, and even the development of the automobile. Mail order catalogues meant rural areas had access to clothing and equipment like never before. Women were still wearing corsets and men tops hats (in addition to derby and straw boater hats). Access to foods from around the country improved as well. Brands like Campbell's soup, Nabisco crackers, and Coca-Cola were introduced in the 1890s. Compare and contrast life back then to life today.

3. *Tuck Everlasting* is based on a popular novel. Read the following section of the text:

“There was something strange about the wood. If the look of the first house suggested that you'd better pass it by, so did the look of the wood, but for quite a different reason. The house was so proud of itself that you wanted to make a lot of noise as you passed, and maybe even throw a rock or two. But the wood had a sleeping, otherworld appearance that made you want to speak in whispers. This, at least, is what the cows must have thought: "Let it keep its peace; we won't disturb it." Whether the people felt that way about the wood or not is difficult to say. There were some, perhaps, who did. But for the most part the people followed the road around the wood because that was the way it led. There was no road through the wood. And anyway, for the people, there was another reason to leave the wood to itself: it belonged to the Fosters, the owners of the touch-me-not cottage, and was therefore private property in spite of the fact that it lay outside the fence and was perfectly accessible.”

Discuss how you think the story will translate to the stage. What descriptive details of the wood and the house do you think will be brought to life?



AFTER THE SHOW

POST-SHOW DISCUSSION QUESTIONS

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

1. What did you notice when you first entered the theatre? Describe the stage.
2. *Tuck Everlasting* takes place in Treegap, New Hampshire. 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. *Tuck Everlasting* takes place in the late 1800s. What did you notice about the costumes? Discuss the similarities and differences to clothing young people wore then from clothing they wear today.
4. What was *Tuck Everlasting* about? Describe the beginning, middle, and end. What was the climax of the story? Why? If you had to summarize the play in one sentence, what would it be?
5. Which character do you relate to the most? Why? What words describe that character?
6. What did Winnie learn about herself in this story? What was the moral or lesson?
7. What did you notice about the actors and their performances? How did they use their voices and bodies to bring characters to life?

Standards: LAFS.3-8.RL.1.1, LAFS.3.RL.1.2, LAFS.3.RL.1.3, LAFS.3.RL.2.6, LAFS.3.RI.1.2, TH.3.C.1.2, TH.3.C.2.2, TH.3.O.2.1, TH.3.O.1.2, TH.3.S.1.3, TH.3.S.3.3, TH.4.O.1.1, TH.4.C.3.1, TH.4.S.1.1, TH.4.S.1.3, TH.4.S.3.3, TH.5.O.1.1, TH.5.O.1.3, TH.5.O.3.1, TH.5.S.1.3, TH.5.S.3.3, TH.68.O.1.2, TH.68.S.2.3, TH.68.H.1.5



AFTER THE SHOW

ENGLISH LANGUAGE ARTS VOCABULARY ACTIVITY

Activity: Word Wall

Subject: Language Arts

Directions: Draw a line from the word to its meaning. Use context clues from the play, the root word, and if needed, look up the definition using a dictionary resource.

silo	a person who is dishonest or a criminal
precious	gaiety and fun
merriment	a person's bodily shape
linger	a difficult, unpleasant, or embarrassing situation
crook	a tower or pit on a farm used to store grain
ordinary	in a way that continues or lasts forever; permanently
eternally	(of a person) completely controlled by an evil spirit
figure	the quality of being particularly good or worthy, especially so as to deserve praise or reward
woebegone	stay in a place longer than necessary
predicament	(of an object, substance, or resource) of great value; not to be wasted or treated carelessly
merit	sad or miserable in appearance
possessed	with no special or distinctive features; normal

Standard: LAFS.3.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.3.L.3.5



AFTER THE SHOW

ENGLISH LANGUAGE ARTS VOCABULARY ACTIVITY

Jesse has spent his everlasting time traveling the world. He climbed the Eiffel Tower in Paris and even visited the Pyramids in Egypt. Imagine you find his diary which contains stories of his adventures. If he were to travel to one of your favorite places or a place you hope to go, where would that be? What would he see and do? Write an entry from Jesse's journal from his perspective. Being from the 1800s, what might he think about life today? What observations would appear in his diary? Younger students can draw images from his travels.

Dear Diary,

Love,

Jesse



ADDITIONAL RESOURCES

Books by Natalie Babbitt

Tuck Everlasting

Phoebe's Revolt

Nellie

The Something

Dick Foote and the Shark

Kneeknock Rise

The Eyes of the Amaryllis

The Search for Delicious

Goody Hall

Herbert Rowbarge

The Devil's Storybook

The Devil's Other Story Book

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

Language Arts Florida Standards

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

Reading/Text Analysis Standards:

LAFS.3-8.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.3-8.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.3-8.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.3-8.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.3-8.RL.1.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral.

LAFS.3-8.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.3-8.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

LAFS.3-8.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.3-8.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.3-8.L.3.5 Demonstrate understanding of word relationships and nuances in word meanings.

Writing Standards:

LAFS.3-8.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.3.C.1.2 Watch a play and describe how the elements of light, costumes, props, and sound influence the mood of the production.

TH.3.C.2.2 Discuss the meaning of an artistic choice to support development of critical thinking and decision-making skills.

TH.3.O.2.1 Describe what happened in a play, using age-appropriate theatre terminology.

TH.3.O.1.2 Discuss why costumes and makeup are used in a play.

TH.3.S.1.3 Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.

TH.3.S.3.3 Describe elements of dramatic performance that produce an emotional response in oneself or an audience.

TH.4.O.1.1 Describe what a designer and director do to support the actor in creating a performance.

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

TH.4.S.1.1 Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.

TH.4.S.1.3 Use theatre terms to evaluate a live performance and discuss the qualities that directly impacted the audience's response to the production.

TH.4.S.3.3 Describe elements of dramatic and technical performance that produce an emotional response in oneself or an audience.

TH.5.O.1.1 Explain an actor's choices in the creation of a character for a scene or play.

TH.5.O.1.3 Evaluate how an actor or designer's choices about a character affect the audience's understanding of a play.

TH.5.O.3.1 Describe a variety of theatrical methods and/or conventions that a group of individuals can use to communicate with audiences.

TH.5.S.1.3 Evaluate a performance, using theatre terminology, and articulate emotional responses to the whole and parts of dramatic performances.

TH.5.S.3.3 Use elements of dramatic and technical performance designed to produce an emotional response in an audience.

TH.68.O.1.2 Discuss how color, line, shape, and texture are used to show emotion in technical theatre elements.

TH.68.S.2.3 Analyze the relationships of plot, conflict, and theme in a play and transfer the knowledge to a play that contrasts in style, genre, and/or mood.

TH.68.H.1.5 Describe ones own personal responses to a theatrical work and show respect for the responses of others.