

ORLANDO REPERTORY THEATRE  
IN PARTNERSHIP WITH UCF

# The REP

# CUE TO CUE

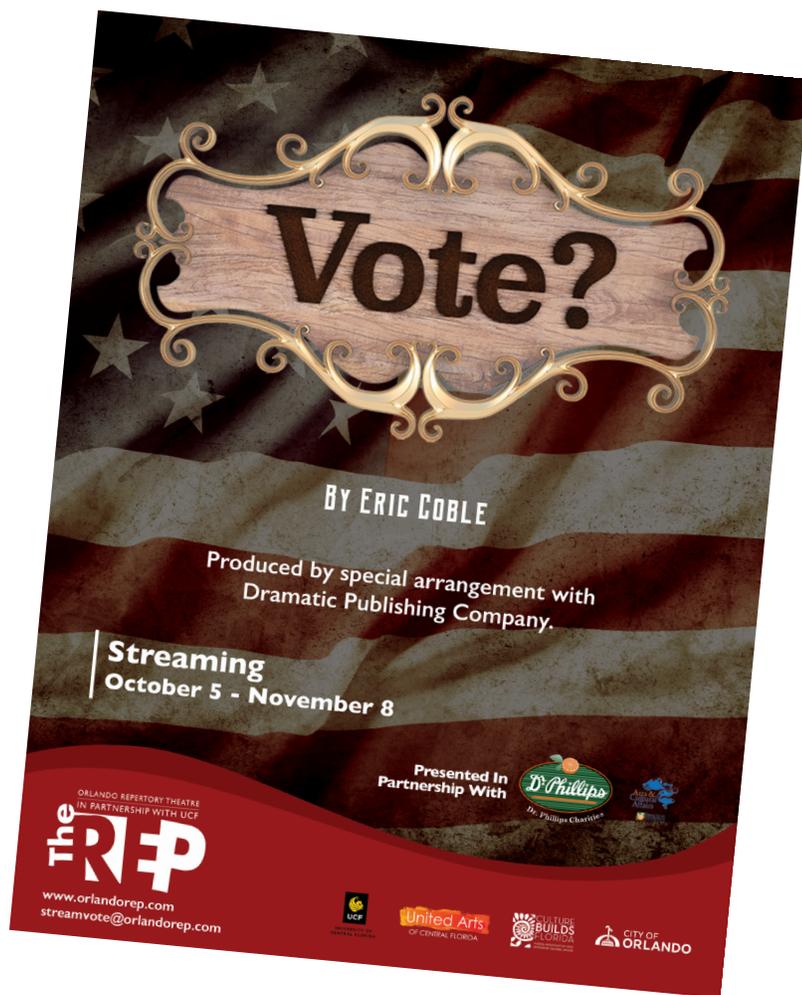
## Resource Guide

For Educators and Audience Members

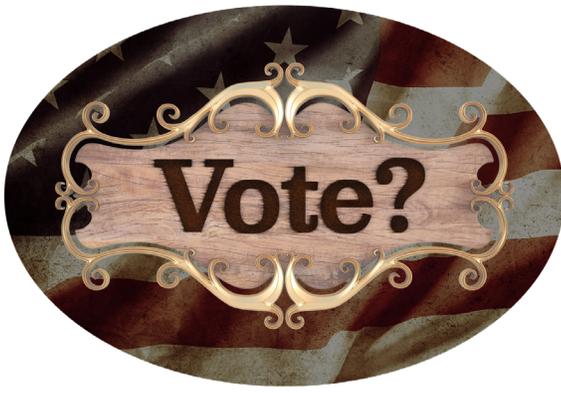
Welcome to Cue to Cue, an educational resource guide created to help teachers, parents/guardians, and young audience members enhance the experience of watching *Vote?*

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## BIG IDEAS IN VOTE?

- Voting
- Voting Rights
- Voter Suppression
- Racism
- Women's Suffrage
- Equal Rights
- Revolutionary War
- Civil Rights
- Women's Right to Vote
- Voting Age
- Protests

## SYNOPSIS

### Election Day!

Nicole Harrison and Daniel Alighieri watch a movie together. Their friend Krista Stone interrupts and reminds them what day it is – Tuesday, Election Day! She tries to convince them to join her at the polls, but they are reluctant to leave their post on the couch. Daniel seems to be a lost cause, but Nicole could be convinced. As Krista tries to get her to go, Daniel works to keep her there. As they go back and forth, a sudden cold comes on and they are transported to Pennsylvania during the Revolutionary War. Krista and Daniel appear to be Revolutionary War soldiers named Peterson and Stephens.

### No Taxation Without Representation

As Nicole tries to figure out what is going on, Peterson and Stephens decide her disorientation must be due to the cold. Nicole stands and is quickly pulled down to safety. The British are just on the other side of the hill and could strike. Marcus, a Black man joins the group and encourages Nicole to keep moving her hands for warmth. Nicole discovers the British have taken over Philadelphia and she is in Valley Forge. Just as she is trying to wrap her head around why they do not get up and leave, **George Washington** arrives. Nicole asks why they are all here. He explains - a man who knows no suffering, thousands of miles and eight weeks of travel away is not the leader they chose. Soldiers fight to right the wrongs of taxation without representation and because, "all men are created equal." They must endure the suffering to fight for freedom.

Nicole wonders about whether or not the only way to beat bad guys is with a gun. She looks around at the soldiers who are hungry, cold, and willing to die so people like them are free to vote and choose their own leader. Peterson corrects her, because unfortunately, people like him and Marcus will not be able to vote. Nicole learns that because Peterson does not own property and because of the color of Marcus' skin, they are ineligible. Just then, they hear a noise and all charge forward. Nicole falls to the ground. Silence.

## The Right to Vote, If...

It is the 1800s and a well-dressed legislator, **J.K. Vardaman**, enters and sees Nicole, or in this new time period, she is called Lenora Ann Connors. Nicole looks around for the soldiers and realizes she has moved forward in time. Vardaman is walking to the polls and Nicole asks if she is joining. He scoffs, as of course, women are ineligible to vote. Vardaman, on the other hand, owns 500 acres, ten slaves, and valuables worth one thousand pounds. Nicole asks about the soldiers that fought for everyone's freedom and Vardaman brushes her off, explaining that would allow uneducated rabble the ability to impact the vote. On top of that, because he is a land owner, he pays taxes, which he believes entitles him to decide his leaders. After all, if you give the poor the right to vote, who is next?

With that, he goes to cast his vote and **Elizabeth Cady Stanton** enters with papers, pens, and books. She immediately puts Nicole to work. There is a lot to do! **Lucretia Mott** enters with the newspaper, which carries a headline about the First Women's Rights Convention of 1848. There, they will demand the same rights as men. Nicole helps to write the specifics and learns that women's' salaries go to their husbands, they are unable to own property, and do not have the rights to their own children or bodies. Nicole wonders aloud, if the only way to stop bad guys is with guns? It seemed to work in the Revolution. Stanton and Mott tell her that it is the last thing that will work now as violence just creates more violence. Instead, they plan to beat them at the ballot. Feverishly working on the document, they craft their own "Declaration of Rights," and this time it says, that "all men and women are created equal!" They hope people will show up to hear it! Mott reminds them that even if there are only a few, it will be a start. After all, tidal waves must start with a ripple.

Just then, their ally and famous abolitionist speaker, **Frederick Douglass** arrives. As an African-American, he is fighting for the rights of both women and African-Americans. His doctrine is "Right is of no sex. Truth is of no color." As he leaves, Vardaman returns to antagonize the group, spouting that if women engage in politics, the institution of marriage will be threatened, as well as the future of the nation. He says the day women get to vote is the day he moves to Mexico.

## Women's Suffrage Continues...

As he leaves, **Peggy Baird Johns** and **Lucy Burns** enter in early 20th-century clothes. It is 1917 and women have still not won the right to vote. Johns and Burns are not disheartened as these things take time. As they prepare for a silent protest, they see an angry crowd gathering outside. Unfortunately, even if the police arrive, they will not be there to protect the protesters, they will arrest them. America is at war and the women wonder - why fight for freedom on foreign soil when we do not have freedom here at home. The mob is getting bigger and Nicole is getting more nervous as she hears about the realities of prison. The crowd becomes angry and rushes the women. All fall to the ground and two men enter - Patrick Murray and **Dr. Martin Luther King Jr.**

## Civil Rights

Nicole discovers she has once again moved forward in time. She is in Selma, Alabama preparing to march with twenty-five thousand people. It is 1965 and the march today is about the right for all people, and specifically Black Americans, to raise their voices and vote. Nicole is confused because technically, the end of the Civil War meant they could vote. Murray and Dr. King share that although the laws of the land say one thing, but when you go to the polls, only white people are there to vote. Terror, intimidation, and voter suppression prevents those that should be able to vote. As they prepare for the march, Nicole learns just how much danger those fighting for civil rights are in when **Dr. King** and **Murray** share the story of Jimmie Jackson, who was shot and beaten to death by state troopers at a protest. As Nicole hears more about the abuse and terror peaceful protesters have endured, she wonders if they should have guns? **Dr. King** tells her that we have a choice in how we strike back—we can do so like an animal and increase hate or stand tall like a man and increase peace. He knows which side he is on. They must take a stand until everyone is free. Nicole decides to join them.

## Voices from the Past

Nicole begins to hear the stories from those she has met along her journey. **Lucy Burns** stands and says she was beaten and arrested. **Peggy Johns** reports that she was locked in a prison workhouse for sixty days. **Dr. King** shares that the police released dogs on the marchers in Birmingham. As they continue to describe stories of violence and struggle, Vardaman reappears voicing the views of the oppressor. All begin to circle Nicole, their voices and stories overlapping. When they stop, Nicole becomes **Sojourner Truth** and shares an impassioned speech. At the end, Vardaman says of course women and Black Americans should vote. When Nicole is confused, he says, it was not him who personally disagreed with it.

## Protests in the Late 1960s

Overhearing Vardaman, a crowd of young activists confront him on voter eligibility based on age. Those who are eighteen or older should have the right to vote. To that, he says “ridiculous!” They offer arguments about the fact that eighteen-year-olds are sent off to fight in Vietnam, then they should be able to vote. Their voices join in chant and solidarity, fighting for the freedom to vote across gender, race, and age. As Vardaman gets put in a corner he transforms to present-day Daniel.

## A Drop of Water

Nicole is aware of her present-day surroundings once again and realizes that it is now her turn. She must add her drop of water to the ocean; it is too important! Not only that, she remembers, “We can beat them, but not through violence. We must use our minds.” Krista and Nicole try one more time to convince Daniel, but he refuses. They leave because they have votes to cast!

## PLAYWRIGHT



**Eric Coble's** plays include *Vote?*, *The Velocity of Autumn*, *Fairfield*, *Southern Rapture*, *Bright Ideas*, *The Dead Guy*, *My Barking Dog*, *A Girl's Guide to Coffee*, *The Giver*, *Ghosts in the Machine*, and *Swagger*. His plays have been produced on Broadway and Off-Broadway, in all fifty states of the U.S., and on several continents, including productions at Manhattan Class Company, The Kennedy Center, Playwrights Horizons, Actors Theatre of Louisville Humana Festival, Denver Center Theatre Company, Arena Stage, Orlando Repertory Theatre (*The Giver*, 2010, 2015-2019), and Edinburgh Fringe Festivals, Alliance Theatre, Cleveland Play House, Alabama Shakespeare Festival, South Coast Repertory, Asolo Repertory, Indiana Repertory, Coterie Theatre, Great Lakes Theater Festival, Stages Repertory, Geva Theatre, and The Contemporary American Theatre Festival. Awards include the AATE Distinguished Play Award for Best Adaptation, an Emmy nomination, the Chorpensing Playwriting Award for *Body of Work*, the AT&T Onstage Award, National Theatre Conference Playwriting Award, an NEA Playwright in Residence Grant, a TCG Extended Collaboration Grant, the Cleveland Arts Prize, two Cuyahoga Arts and Culture Fellowships, and four Ohio Arts Council Individual Excellence Grants.

# PRE-SHOW DISCUSSION QUESTIONS

We are excited to share this special streaming production of *Vote?* with you. For the first time, Orlando Repertory Theatre is producing a play to be shared digitally and streamed by Broadway on Demand. In addition to original costume, set, sound, lighting, prop, and projection design, this production was created to be filmed and shared online. 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 help you think about the themes in *Vote?* as well as make some predictions about the production itself. Discuss the following before you watch the show.

1. Think about the term, **equality**. How would you define it in your own words?
  - a. Compare and contrast the terms **equal** and **fair**. Are the terms synonymous? When is it important to differentiate between the two? What are examples of something that is **equal** and something that is **fair**?
  - b. Identify examples of **equality** as well as examples of **inequality**.
  - c. In thinking about those specific examples, which directly impact you and how so?
  - d. Which inequalities are you able to identify concrete ways to change today? Which do you feel powerless to address and why?
2. “We hold these truths to be self-evident, that all men are created equal...” This statement comes at the beginning of the second paragraph of the Declaration of Independence. How has the interpretation of this phrase evolved throughout history? At the time of the Revolutionary War, who was included in this statement and who was excluded? Do you think anyone is still excluded today and if so, why?
3. *Vote?* immerses audiences in a variety of protests throughout history. Protest in 2020 looks similar and at the same time very different from moments in our country’s past. How many forms of protest can you identify? Compare and contrast those forms from protests during Women’s Suffrage or the Civil Rights movement of the 1950s and 60s. How has technology impacted people’s ability to protest and share their voices?

Standards: LAFS.4-8.RL.1.1, LAFS.4-8.RL.1.2, LAFS.8.RL.1.3, LAFS.910.RI.2.4, LAFS.1112.RI.2.4, LAFS.910.RL.1.1, LAFS.1112.RL.1.1, LAFS.910.RI.3.9, LAFS.1112.RI.3.9

Activity: Word Wall

Subject: Language Arts

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

<b>ballot</b>	a system of government by the whole population or all the eligible members of a state, typically through elected representatives.
<b>Brandywine</b>	not showing due respect for another person; impertinent.
<b>democracy</b>	Held in July of 1848, this event is considered to be the official launch of the women's suffrage movement, though women would not receive the right to vote for another 70 years.
<b>polling station</b>	just behavior or treatment.
<b>candidate</b>	Laws intended to keep black citizens from accessing equal rights within the United States and included rules that governed nearly every part of life (from where you could sit on a bus, where you could enter a building, what drinking fountain you could use, neighborhood you could live in, etc.)
<b>Seneca Falls</b>	a body of fundamental principles or established precedents according to which a state or other organization is acknowledged to be governed.
<b>impudent</b>	the action of setting someone or something apart from other people or things.
<b>vote</b>	in the American Revolution, engagement near Philadelphia in which the British defeated the Americans but left the Revolutionary army intact.
<b>Declaration of Independence</b>	a person who applies for a job or is nominated for election.
<b>constitution</b>	a process of voting, in writing and typically in secret.
<b>inauguration</b>	These marches were intended to be a non-violent way to press for voting rights for black citizens after a series of efforts to keep them from voting as well as the murder of Jimmie Lee Jackson. The first day of marching became known as Bloody Sunday after state troopers and other white supremacists attacked marchers with clubs, tear gas and other weapons as they walked over the Edmund Pettus Bridge.
<b>justice</b>	
<b>segregation</b>	a legally recognized subject or national of a state or commonwealth, either native or naturalized.
<b>Selma</b>	an act of expressing a formal indication of choice.
<b>citizens</b>	the formal admission of someone to office.
<b>Jim Crow Laws</b>	a building where voting takes place during an election, typically one that normally has another function, such as a school.
	adopted by the Continental Congress on July 4, 1776, the 13 American colonies severed their political connections to Great Britain.

Standard: LAFS.4-8.L.3.4, LAFS.910.RI.2.4

Extension: Pick three words or terms 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.4-8.L.3.5

Many of the characters in **Vote?** are inspired by real heroes from history. Whether audiences read about these individuals before or after the show, Orlando REP encourages deeper exploration of the incredible impact they made on our country. In addition to the following activities designed for elementary, middle, and high school students, we have included character profiles for students to use for research. Visit our [website](#) for more information about the incredible characters represented in this story.

## Character Study Activities

**Elementary:** Our history's heroes have made it possible for Americans to vote in elections. This means that you too will be allowed to vote at the age of 18. As a thank you to these brave individuals, decorate and color the attached "I will VOTE!" sticker. Calculate what year you will be able to vote in your first presidential election. It is closer than you think!

\*See coloring sheet attached to the end of this guide.

Standard: VA.4.C.1.1, VA.5.O.3.1

**Middle/High:** What would happen if our heroes from history used social media? Create an Instagram feed for a character of your choice. The first highlighted sentence should change to this text: Using primary sources, curate nine photos and upload them to a Google Slides presentation. Think about some of their greatest accomplishments or significant moments from history or their lives. What would they want to share? How would they use social media to influence others or create change? Create captions and hashtags for each image. Ideas for interesting digital content for our historic heroes include: activities, something they loved, family, places they visited, where they were born, etc.)

<https://shakeuplearning.com/blog/fake-instagram-template-with-google-slides-free/>

Standards: LAFS.4-8.W.1.3, LAFS.910.W.1.3, LAFS.1112.W.1.3

**Middle/High:** Create a playlist for one the historical heroes. What songs would help them keep going? What songs would reflect their feelings and journeys? Identify five songs and share with a classmate interested in the same character. Compare and contrast your selections.

Standard: LAFS.910.RL.1.3

\*\*\*Interested in sharing your work? Email: [education@orlandorep.com](mailto:education@orlandorep.com) with your coloring pages, playlists, or Instagram feeds. Look out for shout outs on Orlando REP's social media.

# POST-SHOW DISCUSSION QUESTIONS

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

- 1.** What specific things did you observe about the set and stage lights: color, shape, and texture? Did you see anything about the set or lights that you thought was unique?
- 2.** *Vote?* tells the story of a young woman's journey throughout history. How did the production crew bring those different time periods to life? How did they use light, sound, the set, or other theatrical techniques to support the storytelling?
- 3.** Audiences meet historic heroes throughout the play from various turning points in United States history. What did you notice about their costumes? How did you know which characters were the heroes of the story? How did costumes, light, and sound help identify those individuals?
- 4.** What was *Vote?* 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 Nicole learn about herself in this story? What about Daniel? 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? All of the actors were double cast, which means they play multiple characters. What did you notice about their ability to step in and out of different characters? What made those moments successful?
- 8.** This play was filmed. What elements of the filmed production are different than if it were a live performance? How did Orlando Repertory Theatre take advantage of this new medium?

Standards: LAFS.4-12.RL.1.1, LAFS.4-12.RL.1.2, LAFS.4-12.RL.1.3, LAFS.4-12.RL.2.6, LAFS.4-12.RI.1.2, 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, TH.912.C.1.3

## What is an **amendment**?

The definition of amendment is a minor change to a text in order to improve the original. The United States Constitution is often referred to as “living document” because it changes as society moves forward. The first ten amendments are called the Bill of Rights, which outlines the freedoms we think about today. Additional amendments were made because of the very people and experiences outlined in the play *Vote?*. Complete the following activities designed to explore their purpose and/or meaning. For more information about which amendments connect to events in the show, visit our [website](#).

## Amendment Activities

**Elementary:** Identify your classroom expectations. How were they established? Where are they listed in your classroom? How does everyone know to agree to these expectations? Is there anything missing from the list that might support your class? Think about what everyone needs in order to treat each other well. What else should be considered in order to ensure all students can learn and grow this school year? Write an amendment to your own classroom “constitution.” What new rules or expectations would you like to see, why? Share your ideas as a class.

Standards: LAFS.4-5.W.1.2

**Middle:** Identify your expectations for your school community. Where are they listed in your school? How does everyone know to agree to these expectations? Is there anything missing from the list that might support your school community? Think about what everyone needs in order to treat each other well. What else should be considered in order to ensure all students can learn and grow this school year? Write an amendment to your own school’s “constitution.” What new rules or expectations would you like to see, why? Share your ideas as a class.

Standards: LAFS.6-8.W.1.2

**High:** Read all twenty-seven amendments. When you think of our country in 2020, what do we need? How could legislation, law, or a specific amendment support positive change? Write your proposed amendment, why we need it, and what it would help. Vote as a class on which amendment should pass. Discuss the outcome of the vote and surmise why it turned out the way it did.

Standards: LAFS.910.W.1.2, LAFS.1112.W.1.2

Nicole experiences an incredible journey throughout the play. She travels to various time periods and meets important people from history. Which historical character made the greatest impact on you in the watching of the play? If you had the opportunity to thank them for their contributions, what would you say? Write a thank you note to the character of your choice. Be specific in your gratitude and make sure to include why their contributions are important to you, your community, and/or your country.

Dear...

Sincerely,

Standards: LAFS.4-12.W.1.3

### **Extension Activity:**

Mail your letter to Orlando Repertory Theatre at 1001 E. Princeton Street, Orlando, FL 32803. Select letters will be shared on our social media. If you are unable to mail your letter, email it to: [education@orlandorep.com](mailto:education@orlandorep.com).

- **Educationvotes.nea.org**

- o Information about issues that specifically impact education. Issues can be sorted by state, and there are specific resources for the 2020 Presidential election as well.

- **[https://www.americanbar.org/groups/crsj/publications/human\\_rights\\_magazine\\_home/voting-in-2020/](https://www.americanbar.org/groups/crsj/publications/human_rights_magazine_home/voting-in-2020/)**

- o The American Bar Association June edition of Human Rights Magazine is entirely based on voting rights in the 2020 election
  - o Articles include topics about voting in a pandemic, how social media impacts political advertising, cybersecurity in elections, how elections impact Asian Americans, the elderly, people with disabilities, etc. as well as a special report on Fannie Lou Hamer.

- **<https://www.brennancenter.org/issues/ensure-every-american-can-vote/vote-suppression>**

- o The Brennan Center for Justice has many articles about current voter issues, including resources on Voter Fraud and Voter IDs.

- **Procon.org**

- o Run by Britannica, the goal of the organization is to be “Reliable, Nonpartisan, Empowering”
  - o Special resources set aside for teachers
  - o Highlights on virtually every issue that is up for debate, including topics related to current events like historical statue removal, defunding the police, etc.
  - o Topics can be organized into “Pro/Con” lists that come with specifically referenced quotes outlining the different perspectives on controversial issues.
  - o Example: Lowering the voting age to 16 <https://www.procon.org/headlines/lowering-the-voting-age-top-3-pros-and-cons/>

## Elementary School Titles:

### • Women's Rights:

- o *Champions of Change: 25 Women Who Made History* (Watkins and Kitterman)
- o *Little Dreamers: Visionary Women Around the World* (Harrison)
- o *She Persisted/She Persisted Around the World* (Clinton)
- o *Bold & Brave: Ten Heroes Who Won Women the Right to Vote* (Gillibrand)
- o *Finish The Fight!: The Brave and Revolutionary Women Who Fought For The Right To Vote* (Chambers).

### • Civil Rights:

- o *Little Leaders: Bold Women in Black History* (Harrison)
- o *Little Legends: Exceptional Men in Black History* (Harrison)
- o *Voice of Freedom: Fannie Lou Hamer: Spirit of the Civil Rights Movement* (Weatherford)
- o *Malcolm Little: The Boy Who Grew Up to Become Malcolm X* (Shabazz)
- o *Separate is Never Equal: Sylvia Mendez & Her Family's Fight for Desegregation* (Tonatiuh)
- o *We Rise, We Resist, We Raise Our Voices* (Hudson)
- o *The Youngest Marcher: The Story of Audrey Faye Hendricks, a Young Civil Rights Activist* (Levinson)

### • Current Issues:

- o *Malala's Magic Pencil* (Malala Yousafzai)
- o *Sea Prayer* (Hosseini)
- o *Where Are You From?* (Kim)
- o *Lailah's Lunchbox* (Faruqi)
- o *Last Stop on Market Street* (De la Peña)

## Middle School Titles:

### • Women's Rights

- o <https://www.lapl.org/teens/books/womens-history-month-young-adult-books>
  - A great list of Women's Rights books here for both middle and high school.
- o *Finish The Fight!: The Brave and Revolutionary Women Who Fought For The Right To Vote* (Chambers).

### • Civil Rights

- o *Warriors Don't Cry* (Beals)
- o *Rosa Parks: My Story* (Parks)
- o *The Watsons Go to Birmingham-1963* (Curtis)
- o *Bud, Not Buddy* (Curtis)
- o *Mississippi Trial, 1955* (Chris Crowe)
- o *We Rise, We Resist, We Raise Our Voices* (Hudson)

### • Current Events

- o *Be The Change: The Future Is In Your Hands* (Moyle)
- o *Esperanza Rising* (Ryan)

## High School Titles:

- **Women's Rights**
  - o <https://www.lapl.org/teens/books/womens-history-month-young-adult-books>
    - A great list of Women's Rights books here for both middle and high school.
- **Current Events**
  - o *The Hate U Give* (Thomas)
  - o *House on Mango Street* (Cisneros)

## College:

- **Women's Rights**
  - o *Invisible Women* (Crisaldo-Perez)
- **Civil Rights**
  - o *Just Mercy* (Stevenson)
  - o *Stony the Road: Reconstruction, White Supremacy, and the Rise of Jim Crow* (Gates)
  - o *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present* (Washington)
  - o *Why Are All the Black Kids Sitting Together in the Cafeteria* (Tatum)
  - o *Lies My Teacher Told Me* (Loewen)
- **Current Events**
  - o *The Beast* (Nunez)
  - o *How to Be an Anti-Racist*
  - o *Biased* (Jennifer Eberhardt)
  - o *Between the World and Me* (Coates)

Other ideas:

<https://www.weareteachers.com/womens-history-month-books/> - Collection of Women's Rights books for Elementary-High school students

<https://sherman.library.nova.edu/sites/spotlight/list/civil-rights-movement-books-teens/> - Civil Rights book list for teenagers

<https://socialjusticebooks.org/booklists/civil-rights-teaching/classroom/> - Books on teaching Civil Rights topics, divided into age groups (K-12 and teachers)

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

## **Language Arts Florida Standards**

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

### **Reading/Text Analysis Standards:**

LAFS.4-8.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. 4-8.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. 4-8.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. 4-8.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. 4-8.RL.1.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral.

LAFS. 4-8.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. 4-8.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

LAFS. 4-8.RI.1.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

LAFS.910.RL.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

LAFS.910.RI.3.9 Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

LAFS.910.RL.1.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

## **Vocabulary Standards:**

LAFS.4-8.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.4-8.L.3.5 Demonstrate understanding of word relationships and nuances in word meanings.

LAFS.910.RI.2.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

## **Writing Standards:**

LAFS.4-8.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

LAFS.4-8.W.1.2 Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

LAFS.910.W.1.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

LAFS.910.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

## **Next Generation Sunshine State Standards – Visual Arts**

VA.4.C.1.1 Integrate ideas during the art-making process to convey meaning in personal works of art.

VA.5.O.3.1 Create meaningful and unique works of art to effectively communicate and document a personal voice.

## **Next Generation Sunshine State Standards – Theatre Arts**

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 one's own personal responses to a theatrical work and show respect for the responses of others.

TH.912.C.1.3 Justify a response to a theatrical experience through oral or written analysis, using correct theatre terminology.



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