

# THEATRE UNDER THE STARS

# 2019/20 SEASON

## THEATRE UNDER THE STARS 2019-2020 SEASON

### CONTENT GUIDE

TUTS Education & Community Engagement.....	2
Importance of Language.....	3
A Chorus Line.....	4-5
Spring Awakening.....	6-7
Elf The Musical.....	8-9
Pure Country.....	10-11
Once On This Island.....	12-13
Newsies.....	14-15
TUTS Student Matinées.....	16

## TUTS COMMUNITY ENGAGEMENT

Theatre Under the Stars School-Based Programming runs the spectrum of arts-based learning, challenging students to discover their world through the art of musical theatre.

### Looking to bring a theatre artist into your classroom?

**Drama and Discovery: Arts Integration Residencies:** Bring curriculum to life by combining drama, dance, and musical techniques with core subjects, students have the opportunity to experience learning in a variety of ways, therefore deepening their understanding, emphasizing innovative thinking and building confidence.

### Looking to make your theatre production shine?

**Musical Theatre Artists in Residence:** With the guidance of professional musical theatre artists and educators, students will sing, dance, and act, their way to a better understanding of creativity collaboration, and confidence. This program allows Teaching Artists and Classroom or Fine Arts Teachers to work together to create a musical theatre production.

### Looking for Professional Development?

**Great Ideas for Teachers (G.I.F.T.):** TUTS' Teaching Artists work with school faculty to introduce innovative tools and skills that will incorporate the arts into their classroom-team building, adding arts to core curriculum, career skills for students and more!

For more information please contact [community@tuts.com](mailto:community@tuts.com) or call **713-558-8803**

## TUTS NO BOUNDARIES

### Looking for information regarding Accessibility programs and services?

**No Boundaries:** Theatre Under the Stars is committed to creating an environment where musical theatre can be fully enjoyed by all of our patrons. Through our No Boundaries program, we offer special events tied into each show such as Workshops and touch Tours. Working in tandem with the Hobby Center we are able to offer a variety of accessibility services and programming to our patrons.

For more information please contact Elizabeth England [elizabeth@tuts.com](mailto:elizabeth@tuts.com) or visit [tuts.com/accessibility](https://tuts.com/accessibility)

## TUTS THE RIVER PERFORMING AND VISUAL ARTS CENTER

### Looking to bring an artist into your special education classroom?

**Community Arts Residencies:** Primarily for special education students or for combining general and special education classes together. These semester long TEKS based residencies available are available in ART, DANCE, MUSICAL, THEATRE, MUSIC & MME and MUSIC. These disciplines engage students through active learning, critical thinking and innovative problem solving. Each semester concludes with a demonstration and/or performance showcasing what students have learned over the course of the residency.

For more information please contact Eileen Edmonds [eileen@tuts.com](mailto:eileen@tuts.com) or call **713-558-8812**



# IMPORTANCE OF LANGUAGE

In each of the following content guides you will see “THE LANGUAGE OF...” for each production. Use the following activity to discuss language with your students.

## WORDS ARE NOT EASY

In our everyday lives, our words are wrapped around every thought, movement, emotion, whether we realize it or not. Many will say we are defined by that which we speak. As we know, in the world of theatre, language is purposeful; the author most likely had good reason for the specific language and words chosen. Words are chosen with care; the meaning behind those words is the key to understanding what a character is truly trying to say.

When training young actors, the conversation often revolves around the idea of intention---why we say and do what we say and do. It is important, therefore, when creating a piece such as *American Idiot*, that everyone involved in the production understands the “why” behind each and every word.

In your classroom, challenge your students to focus on both intention and subtext in their communication. The activity below can be a guide to better understanding these theatrical tools. How can focusing on intention and subtext help to guide them in their own paths? How does discussion of language affect how we communicate? How can you use language to express who you are?

Words are not easy, but if you know the path from which they came, you can better know the individual who speaks them. For each production we have listed words that may require discussion with your students. The activity below will assist in learning about the intention of language.

## What do you mean?

**INTENTION:** Why a character says or does something.

**SUBTEXT:** The underlying meaning.

## ACTIVITY:

1. Pair students off, issuing each of them only one line. Allow them to practice using their lines with each other. They can say the lines as many times as they want. Here are some examples:
  - “Help me!” and “I can’t.”
  - “Stop it” and “Make me.”
  - “What are you doing?” and “What does it look like?”
2. Give one partner an intention to try in their scene. Make your own to suit your students. Examples:
  - You want food.
  - You want a hug.
  - You want to convince the other person of something specific.
3. Students will act out a scene using only the phrase you have provided as dialogue. The subtext of their line will naturally adjust as they focus on their intention.
4. After each scene, discuss what took place and what subtext was being used.
  - How did one person changing their intention adjust the story?
  - How does changing the intention change the way you viewed the character?
  - How did changing the intention of one line affect the other person’s intention?

## REFLECTION:

- How does intention relate to subtext?
- How does intention affect language? Did you want to adjust your line when your intention changed?
- How could intention affect a character’s choice of words? How does this relate to more adult language?



## A CHORUS LINE CONTENT GUIDE

**Show Dates:** September 10 - 22

**Curricular tie-ins provided for:** Middle and High School

### DISCLAIMER

*A Chorus Line* contains references to sexuality (rape, homosexuality, infidelity, ejaculation, masturbation, puberty, adult entertainment, sexual child abuse), eating disorders, suicide and plastic surgery. It also includes an inside look at musical theatre auditions, a multitude of high kicks and pivots, and powerful engaging monologues of driven individuals striving to reach their personal and professional goals.

### ABOUT

*A Chorus Line* examines one day in the lives of seventeen dancers, all vying for a spot in the “chorus line” of a Broadway musical. After the first round of cuts, Zach, the director and choreographer, asks each dancer to speak about themselves. Discomfort opens into revelation, confession leads to redemption, and within the bright, outwardly homogenous chorus, the audience begins to see each dancer’s individuality. From Cassie, the star who just needs the “music and the mirror and the chance to dance,” to Val, a small-town girl with a brand-new, big-town body, to Mike, who took his sister’s place in dance class, saying “I can do that.” Based on real Broadway dancers’ stories, as told to fellow dancer and choreographer Michael Bennett, *A Chorus Line* is funny, heartbreaking, and refreshingly honest.

[stageagent.com/shows/musical/1258/a-chorus-line](http://stageagent.com/shows/musical/1258/a-chorus-line)

### THE LANGUAGE OF A CHORUS LINE

Hell 1	Fuck 3	Shit 19
Rape 1	Cumming 1	Tits 16
Ass 9	Hard 2	Faggot 1
Asshole 1	Goddamn 2	

\*Refer to page 3 in this Content Guide for a language activity.

### TEKS

The listed TEKS below can be met by seeing the show and participating in a discussion.

### MIDDLE SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA.6.26A	ELA.7.26A	ELA.6.28A
ELA.7.28A	ELA.8.26A	ELA.7.26C
		ELA.8.28A

#### THEATRE

THEATRE.5.4C	THEATRE.5.4A	THEATRE.5.4B
THEATRE.5.5C	THEATRE.5.5A	THEATRE.5.5B
THEATRE.5.C	THEATRE.5.A	THEATRE.5.B
THEATRE.2.F	THEATRE.4.A	THEATRE.4.B
	THEATRE.5.A	

### HIGH SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA.10.24A	ELA.11.24	ELA.9.26A
ELA.12.26A		ELA.12.24

#### THEATRE

THEATRE.1.5H	THEATRE.1.5A	THEATRE.1.5B
THEATRE.1.5B	THEATRE.1.1A	THEATRE.1.5A
THEATRE.11.4A	THEATRE.1.5H	THEATRE.11.3C
	THEATRE.11.4B	THEATRE.11.4C
THEATRE.11.4F I	THEATRE.11.5A	

### VOCABULARY TO KNOW:

**Upstage** - The part of the stage furthest from the audience.

**Downstage** - The part of the stage nearest to the audience.

**Count of Eight** - A rhythmic grouping of 8 beats used to teach and learn dance. (5, 6, 7, 8)

**Touring Company** - A group of performers that provide entertainment in various venues other than where the company is originally based.

**Ball Change** - is a dance move that consists of two steps: a partial weight transfer on the ball of a foot (placed e.g., behind), followed by a step on the other foot.

**Resume** - A summary of employment and experience.

**Cattle Call** - Old term for an open audition for chorus roles in a musical. The performers tend to be treated as cattle and kept together in a large room and called in groups to audition. The Broadway musical *A Chorus Line* depicts such an audition.



# A CHORUS LINE

## GROUP DISCUSSION QUESTIONS

In reaction to Paul's injury, Zach asks the remaining dancers what they plan to do when they can no longer dance. Describe the feelings and reactions of the dancers. Does everyone react in the same way? What questions would you ask the dancers if you could interview them 10 years later or at a time when they were no longer dancing?

### DREAMS AND DESIRES

And point me t'ward tomorrow  
We did what we had to do.  
Won't forget, can't regret  
What I did for love.

### Pre-Show Questions

Have you ever wanted something with so much desperation? Why was this so important to you?

Share with a classmate something that you love to do. In what ways could this activity someday connect to your future career? What motive is there to have a career in field you love? What steps do you think you will have to take to pursue your future career?

Describe a situation where you may face rejection. Share possible steps you would take to persevere in the face of rejection in order to do what you love.

### Post-Show Questions

Describe feelings of the dancers at the beginning of the production. Why do you think getting the part so important to them? Explain how would you feel if you were in their place?

What are some specific things you see each character do to reach their goals? Who do you think should have been given the parts in the chorus line?

What did you learn from each personality based on how they reacted at the audition? Does anyone act in a way that surprised you? Why or why not?

Below are general discussion questions that will get students thinking about the production.

### STORIES THAT GOT YOU HERE

What should I say?  
What can I tell him?

God, I'm a wreck.  
I don't know where to start.  
I'm gonna fall apart.  
Where are my childhood mem'ries

### Pre-Show Questions

Have you ever had to stand up in front of a group and tell others about yourself? Describe how it felt. What aspects of your life did you choose to share or omit? What was the purpose of sharing your story? How does sharing your story vary depending on who you are telling it to? Share examples.

What does your name mean? (First and/or Last name) Do you know why you were given your specific name? Share with your class the story behind your name.

### Post-Show Questions

Why do you think it was important for Zach (director/choreographer) to hear each actor share their personal story beyond their resume? How do we display ourselves differently on paper than we could in person? How do you represent yourself differently in one group versus another? Why?

Zach asks the dancers to introduce themselves by their various stage names, professional names, religious names, etc. Why do you think this was asked of them? What meaning do you think it held for the actors to list their various names? Why do you think they had variations in names? Can you relate? Why do you or someone you know utilize various names? Discuss the importance of a name.

Summarize Cassie Ferguson's role in the musical. What was the relationship between Cassie and the other dancers? Between her and Zach? What do you think about Cassie's statement, "I'd be proud to be one of them. They're wonderful....They're all special. I'd be happy to be dancing in that line. Yes, I would...."?

## SPRING AWAKENING CONTENT GUIDE

**Show Dates:** October 8 – 20

**Curricular tie-ins provided for:** 11th and 12th Grade

### DISCLAIMER

This production based on Wedekind’s play *Frühlings Erwachen* (*The Awakening of the Spring, 1891*), subtitled “A Children’s Tragedy” explores, makes reference and/or depicts suicide, physical, emotional, and sexual abuse, smoking, masturbation, puberty, self-harm, sexual intercourse, abortion, and grieving. Though set in the past, it contains applicable topics for today’s youth and the adults around them. Through the use of rebellious punk rock music, youth characters express themselves as they navigate complicated real life relationships.

### ABOUT

The winner of eight Tony Awards®, including Best Musical, told by Duncan Sheik and Steven Sater through what Entertainment Weekly called, “the most gorgeous Broadway score this decade,” *Spring Awakening* explores the journey from adolescence to adulthood with a poignancy and passion that is illuminating and unforgettable. The landmark musical is an electrifying fusion of morality, sexuality and rock and roll that is exhilarating audiences across the nation like no other musical in years.

It is Germany, 1891, a world where the grown-ups hold all the cards. The beautiful young Wendla explores the mysteries of her body and wonders aloud where babies come from... until Mama tells her to shut it and put on a proper dress. Elsewhere, the brilliant and fearless young Melchior interrupts a mind-numbing Latin drill to defend his buddy, Moritz – a boy so traumatized by puberty that he can’t concentrate on anything... not that the Headmaster cares. He strikes them both and tells them to turn in their lesson. One afternoon, in a private place in the woods, Melchior and Wendla meet by accident and soon find within themselves a desire unlike anything they’ve ever felt. As they fumble their way into one another’s arms, Moritz flounders and soon fails out of school. When even his one adult friend, Melchior’s mother, ignores his plea for help, he is left so distraught that he can’t hear the promise of life offered by his outcast friend, Ilse. Naturally, the Headmasters waste no time in pinning the “crime” of Moritz’s suicide on Melchior to expel him. And soon, Mama learns that her little Wendla is pregnant.

<https://www.mtishows.com/spring-awakening>

### THE LANGUAGE OF SPRING AWAKENING

Christ 1	God 11	Bitch 9
Hell 1	Fuck(ed) 12	Shit 3
Damn it 1	Ass 5	Screw 1
Sucks 1	Slut 1	

\*Refer to page 3 in this Content Guide for a language activity.

### TEKS

The listed TEKS below can be met by seeing the show and participating in a discussion.

HEALTH	HE.7J	HE.13B
HE.13C	HE.7H	HE.8A
HE.9A	HE.9B	

### ENGLISH LANGUAGE ARTS

ELA 5.27A	ELA 5.29A	ELA.6.28A
ELA.6.26AC	ELA.7.28A	ELA.8.26A
ELA.9.26A	ELA.8.28A	ELA.10.24A
ELA.11.24	ELA.12.24	ELA.12.26A

### THEATRE

THEATRE.5.4ABC	THEATRE.5.5ABC	THEATRE 5.ABC
THEATRE 4.B	THEATRE 2.F	THEATRE 5.A
THEATRE.I.5AB	THEATRE.I.5H	THEATRE.I.1A
THEATRE.I.5A	THEATRE.I.5B	THEATRE.II.3C
THEATRE.II.5A		

## SPRING AWAKENING

### GROUP DISCUSSION QUESTIONS

Below are general discussion questions that will get students thinking about the production.

#### TABOO SUBJECTS

##### Pre-Show Questions

Have you ever asked an adult a challenging question? What personal subjects are challenging to discuss with your parents or other adults? Why do you think it's so difficult to talk about? Who do you typically ask about these subjects? Why is it easier to talk to this person?

Various points in history, different cultures, religions, and even families have different viewpoints on topics such as sex, sex before marriage, alcohol, mental illnesses, homosexuality, abortion, etc. Do you have different viewpoints than your friends? Teachers? Parents? Discuss the different points of view. What do you think influenced those views? Is one perspective right or wrong? Why or why not? Do you think having varied viewpoints is a good or bad thing?

##### Post Show Questions

Have you ever felt shame? How would you describe it? Make a list the main characters in the musical, how did each feel shame? How did shame affect their personal choices? What do you believe is the origin of shame?

Many of the characters in the musical kept secrets. Can you name some of those secrets? (For example: Momma/Frau Bergman didn't want to share how a child is conceived. Martha does not want to go to the authorities/adults about being abused.) Why do you think the characters acted the way they did in regards to their secrets? Tell how much change there would be in the character's story had they been able to open up about their secret.

#### YOUTH VOICE

##### Pre-Show Questions

How do you feel when your voice isn't heard? When you ask questions and don't get straight answers? Why do you believe your voice isn't heard in these situations? Share a time when your voice has been heard. How did it feel? Compare the two situations. Why do you believe they were different? What conclusions can you draw from the comparison?

What do you need from others to feel safe to share your thoughts, feelings, opinions? What happens when a "safe space" is created at home? School?

##### Post Show Questions

The production featured a punk rock sound. What do you know about the punk rock movement? Why do you think that the writers chose this type of music for the production? In what ways did the type of music convey emotion? If you were to write your own story into a musical, what type of music would you choose and why?

What did the characters in the musical do to be heard or noticed? Do you believe they were successful? Why or why not?

Why do you believe the title of the musical is Spring Awakening? Explain using examples from the musical.

Historically, journaling has been a popular way to get one's thoughts out. What other ways do people share their thoughts publicly or privately? In today's modern age, how do you share your thoughts? Compare and contrast journaling to social media/modern technology etc.



## ELF THE MUSICAL CONTENT GUIDE

**Show Dates:** December 7 - 22

**Curricular tie-ins provided for:** Elementary, Middle, and High School

### DISCLAIMER

This production contains references to consuming alcohol and massive amounts of sugar. It also contains a heart-warming holiday story of personal growth and spreading joy to others. No reindeer or New Yorkers were harmed in the making of this production.

### ABOUT

Buddy, a young orphan, mistakenly crawls into Santa's bag of gifts and is transported to the North Pole. The would-be elf is raised, unaware that he is actually a human, until his enormous size and poor toy-making abilities cause him to face the truth. With Santa's permission, Buddy embarks on a journey to New York City to find his birth father and discover his true identity. Faced with the harsh realities that his father is on the naughty list and his half-brother doesn't even believe in Santa, Buddy is determined to win over his new family and help New York remember the true meaning of Christmas.

This modern day holiday classic is sure to make everyone embrace their inner elf. After all, the best way to spread Christmas cheer is singing loud for all to hear.

[www.mtishows.com/elf-the-musical](http://www.mtishows.com/elf-the-musical)

### THE LANGUAGE OF *ELF THE MUSICAL*

Friggin' 1	Damn it 3	Hell 3
Heck 1	Screw you 2	Bitchy 2
God 2	Darn 1	Ho Ho Ho infinite
Cotton-Headed-Ninny-Muggins 3		

\*Refer to page 3 in this Content Guide for a language activity.

### TEKS

The listed TEKS below can be met by seeing the show and participating in a discussion.

#### ELEMENTARY

<b>ENGLISH LANGUAGE ARTS</b>		ELA.3.29A
ELA.3.30A	ELA.3.31A	ELA.3.2B
ELA.3.5A	ELA.3.8B	ELA.4.6B
ELA.4.3A	ELA.4.27A	ELA.4.27B
ELA.4.29A	ELA/SLA.5.27A	ELA/SLA.5.29A

<b>THEATRE</b>	THEATRE.3.3BE	THEATRE.3.5ABC
THEATRE.4.1CG	THEATRE.4.2B	THEATRE.4.5A

#### MIDDLE SCHOOL

<b>ENGLISH LANGUAGE ARTS</b>		ELA.6.28A
ELA.6.26A	ELA.7.26A	ELA.7.26C
ELA.7.28A	ELA.8.26A	ELA.8.28A

<b>THEATRE</b>	THEATRE.5.5B	THEATRE 5.A B
THEATRE 2.F	THEATRE 5.A	

#### HIGH SCHOOL

<b>ENGLISH LANGUAGE ARTS</b>		ELA.9.26A
ELA.10.24A	ELA.11.24A	ELA.12.24A
ELA.12.26A		

<b>THEATRE</b>	THEATRE.I.5A	THEATRE.I.5B
THEATRE.I.1A	THEATRE.I.5A B	THEATRE.II.5A





# ELF THE MUSICAL

## GROUP DISCUSSION QUESTIONS

### IT'S NEVER TOO LATE TO GROW

#### Pre-Show Questions

What are areas where you excel? Do all your classmates and friends excel at the same things? Why or why not? Predict what would happen if we were all good at the same thing.

What does this phrase mean, "It's never too late to grow"? Do you agree or disagree with this statement? Why? Predict what would happen to a person if we stopped growing or learning in our lives.

#### Post-Show Questions

What does this phrase mean, "It's never too late to grow"? Do you agree or disagree with this statement? Why? In what ways did Buddy grow? Walter Hobbs? Jovie? Who do you believe made the biggest change? Why?

Can you list the things Buddy did that he was afraid of? Why do you think he did them? Share a story of something you have done in your life that was challenging. How did you grow from that experience? What did you learn about yourself? Compare Buddy's experiences to your own. What were the similarities? Differences?

Buddy was different than his elf family and different than his human family. Share the differences that you noticed in each family. What are the differences or similarities that you notice between your family? Your classmates? Like Buddy, each of us has special talents and skills to share with those around us. Explain and give examples of how Buddy learned to share this skills. How did his family and friends help him to grow? Share examples of how those around you are helping you to learn and grow.

### SPREADING JOY

#### Pre-Show Questions

Our emotions/feelings change as different events happen in our lives, they even change day to day, hour to hour. What emotions did you have this week? This morning?

What makes you happy? How do you show others you are happy? Is everyone's way of showing happiness the same? Why or why not?

Have you seen the movie *Elf*? How do you think experiencing the story will be different at a theatre? If you could write a holiday story about your life would it be about?

#### Post-Show Questions

What is "Christmas Spirit"? What does it mean to Buddy? Walter Hobbs? To you? Give examples of ways can you spread joy all year-round.

Explain your experience of seeing *Elf* at a theatre. What things were different than you expected? What surprised you? Was there anything new? How was the movie similar to the musical? How was the experience different?



## PURE COUNTRY CONTENT GUIDE

**Show Dates:** April 14 – 26

**Curricular tie-ins provided for:** Middle and High School

### DISCLAIMER

This production contains references to “tales of love, lust, lipstick and beer”, following, gambling, suicide, guns, adult entertainment, and smoking. You will also follow a character seeking to be true to himself, his roots, and his art. Kick up your cowboy boots as you enjoy nostalgic classic country songs, neon lights and guitars in crowded honky tonks, and characters with a thick Texas twang as you sway to beautiful Texas love songs.

### ABOUT

Like the movie, the musical of *Pure Country* tells the tale of a jaded country music mega-star who suddenly walks away from his joyless career and returns to his old Texas roots to rediscover his passion for life, love, and music.

The film remains a perennial favorite for its many fans all over the world -- airing in the U.S. on Country Music Television (CMT) almost every week, streaming daily on Amazon.com, and available everywhere on DVD and Blu ray.

The original soundtrack album by George Strait remains the best selling recording of his entire career.

[www.purecountrythemusical.com](http://www.purecountrythemusical.com)

### THE LANGUAGE OF PURE COUNTRY

(Oh, my) God 5	Screw(s)(in') 4	Redneck 2
Friggin' 2	Hell 10	Shit 3
Damn(ed) 3	Godalmighty 1	Schmuck 1
Butt 1	Bullshit 4	Bless her ol' heart 1
Thong 3	Ass (hole)8	Sonofabitch 1
Freakin' 1	Shacked up 1	Piss 2
Son-of-a-seabiscuit 1		

\*Refer to page 3 in this Content Guide for a language activity.

### TEKS

The listed TEKS below can be met by seeing the show and participating in a discussion.

### MIDDLE SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA/SLA.5.29A	ELA.6.28A	ELA/SLA.5.27A
ELA.7.26A	ELA.7.26C	ELA.6.26A
ELA.8.26A	ELA.8.28A	ELA.7.28A

#### THEATRE

THEATRE.5.4C	THEATRE.5.4A	THEATRE.5.4B
THEATRE.5.5C	THEATRE.5.5A	THEATRE.5.5B
THEATRE 5.C	THEATRE 5.A	THEATRE 5.B
THEATRE 2.F	THEATRE 4.A	THEATRE 4.B
	THEATRE 5.A	

### HIGH SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA.10.24A	ELA.11.24A	ELA.9.26A
ELA.12.26A		ELA.12.24A

#### THEATRE

THEATRE.1.5H	THEATRE.1.5A	THEATRE.1.5B
THEATRE.1.5B	THEATRE.1.1A	THEATRE.1.5A
THEATRE.II.3C	THEATRE.1.5H	THEATRE.II.3B
THEATRE.II.4C	THEATRE.II.4A	THEATRE.II.4B
	THEATRE.II.5A	



## PURE COUNTRY

### GROUP DISCUSSION QUESTIONS

Below are general discussion questions that will get students thinking about the production.

#### ROOTS

##### Pre-Show Questions

This musical makes reference to living in Texas and it being home for the main character, Dusty. What is home? What are roots? What influences do you think your home has on your life?

“Did I follow falling stars? And did I run so far I lost my way?” Have you ever been lost. Explain the situation and how it felt. How did you solve the problem? Did anyone help you?

##### Post-Show Questions

Does Dusty’s experience reflect your life story? Why or why not? Was there anything about Dusty’s life that made you feel connected to him? Any other character? Explain why two people growing up in the same state can have very different life experiences. Is one way of living right or wrong? Why or why not? What did you learn from Dusty’s story?

Several characters were stereotyped in this production. What stereotypes did you notice? Did the characters overcome that stigma?

Create a story map. Afterward, explain why you think the main characters acted the way they did.

#### MUSIC

##### Pre-Show Questions

Do you listen to country music? Why or why not? Explain how you feel about this type of music and the people who sing it. Do you think your impressions will change after watching the production? Explain why or why not.

Have you ever listened to music that you didn’t understand, whether it be because of the language, music or other reasons? How did that music make you feel?

##### Post-Show Questions

“I tell you the truth, honey, it was so loud, I couldn’t hear the words to the songs, and if you can’t hear the words, there ain’t no song, and if there ain’t no song, what’s the point? I left. It didn’t even sound like you. Couldn’t wait to get out of there. -Mama Ivy

Can you relate to Mama Ivy? How so? Have you ever enjoyed music you didn’t understand? What was the difference between the two experiences?

If you were to “Sing a Song About My Life…” what objects/nouns would you put into the song to describe your life? Compare and contrast your objects with classmates and your teacher. Use similes to create a poem about your life.

# ONCE ON THIS ISLAND CONTENT GUIDE

**Show Dates:** February 18 – March 1

**Curricular tie-ins provided for:** Middle and High School

## DISCLAIMER

This production contains four gods, a suggested sex scene, attempted murder, discusses class, race, and death. There may be sudden blackouts, loud thunder and wind effects. However, this production is a rich tale of how stories are passed from one generation to the next, how love is stronger than death, and is a celebration of life and love.

## ABOUT

From the Tony Award-winning songwriting team of Lynn Ahrens and Stephen Flaherty (*Seussical*, *Ragtime*), comes the Olivier Award-winning *Once on This Island*. This highly original and theatrical Caribbean adaptation of the popular fairy tale, *The Little Mermaid*, garnered eight Tony nominations for its Broadway run, including Best Musical, Book and Score.

Ti Moune, a peasant girl, rescues a wealthy boy from the other side of the island, Daniel, with whom she falls in love. Unbeknownst to Ti Moune, the pompous gods who preside over the island make a bet with one another over which is stronger, love or death, the stakes being Ti Moune's life. When she pursues Daniel, who has returned to his people, Ti Moune is shunned because of her lowly status. Her determination and capacity to love, though, is not enough to win Daniel's heart, and Ti Moune pays the ultimate price; but the gods turn Ti Moune into a tree that grows so strong and so tall, it breaks the wall that separates the societies and ultimately unites them.

<https://www.mtishows.com/once-on-this-island>

## THE LANGUAGE OF ONCE ON THIS ISLAND

Hell: 1

\*Refer to page 3 in this Content Guide for a language activity.

## TEKS

The listed TEKS below can be met by seeing the show and participating in a discussion.

### MIDDLE SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA/SLA.5.29A	ELA.6.28A
ELA.7.26A	ELA.7.26C
ELA.8.26A	ELA.8.28A

ELA/SLA.5.27A
ELA.6.26A
ELA.7.28A

#### THEATRE

THEATRE.5.4C	THEATRE.5.4A	THEATRE.5.4B
THEATRE.5.5C	THEATRE.5.5A	THEATRE.5.5B
THEATRE 5.C	THEATRE 4.A	THEATRE 5.B
THEATRE 2.F	THEATRE 5.A	THEATRE 4.B

### HIGH SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA.10.24A	ELA.11.24A
ELA.12.26A	

ELA.9.26A
ELA.12.24A

#### THEATRE

THEATRE.I.5H	THEATRE.I.5A	THEATRE.I.5B
THEATRE.I.5B	THEATRE.I.1A	THEATRE.I.5A
THEATRE.II.3C	THEATRE.I.5H	THEATRE.II.3B
THEATRE.II.4C	THEATRE.II.4A	THEATRE.II.4B
	THEATRE.II.5A	

# ONCE ON THIS ISLAND

## GROUP DISCUSSION QUESTIONS

Below are general discussion questions that will get students thinking about the production. Select questions are from study guide found on [www.onceonthisisland.com](http://www.onceonthisisland.com)

### DIVISION

#### Pre-Show Questions

*Once on This Island* is based on cultural, religious and racial divisions found in Haiti between the mulatto ruling class and the dark-skinned, rural peasants. We think the power of the story has a great deal to do with the issue of prejudice within race, as well as with issues of wealth and class. The story's core idea is of prejudice and the separation of people because of their differences. (Author's Note: Lynn Ahrens and Stephen Flaherty) Can you name and describe other historical events that you have studied that were affected by cultural, religious, or racial divisions?

Describe a time when someone helped you. What did they do? Do you think they were required to help you? What do you think drove them to help you? How did their assistance affect your life?

#### Post-Show Questions

What drove Ti Moune to help Daniel even though she was urged not to? Why do you think her parents cautioned her? What personal characteristics did Ti Moune show my helping Daniel? Identify the results of her actions.

What was the relationship between the peasants and the hommes (rich people) in the story? What background was given on their history? How would you feel if you were a homme? A peasant? What do you believe are the consequences of the division between the two groups?

Daniel had to make a decision between Ti Moune and Andrea. What do you think about his choice? What were the pros and cons of his choice? What do you believe would have happened if he chose Ti Moune? How would you have handled the choice? How do you think this choice affected those around Daniel? Ti Moune and her family? Andrea?

### STORYTELLING

#### Pre-Show Questions

Why do you think humans tell stories? Why do you tell stories? In what different ways do you tell stories?

Have you ever heard different versions of the same story? What factors do you believe played a role in the varied versions? Have you ever told a story and it changed each time you told it? What factors played a role in why you changed the story? Do you think having multiple versions of a story is a good or bad thing? Explain your viewpoint.

#### Post-Show Questions

What design and directing choices did you recognize while watching the production? What questions do you have for the designer or director about their choices? In what ways did those choices help to tell the story?

What different versions of the story were referred to in the musical? Why do you think those different versions were mentioned?

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

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



## NEWSIES CONTENT GUIDE

**Show Dates:** May 19 – 31

**Curricular tie-ins provided for:** Middle and High School

### DISCLAIMER

This musical contains references to drinking alcohol and seltzer water, smoking, fist fighting, dancing victoriously in the streets of New York, gambling, and thick New York accents. It also contains a powerful historically based story that will inspire you and ignite courage in the face of fear!

### ABOUT

It's time to carry the banner on your stage with Disney's *Newsies*! Set in turn-of-the-century New York City, *Newsies* is the rousing tale of Jack Kelly, a charismatic newsboy and leader of a band of teenaged "newsies." When titans of publishing raise distribution prices at the newsboys' expense, Jack rallies newsies from across the city to strike against the unfair conditions and fight for what's right!

Based on the 1992 motion picture and inspired by a true story, *Newsies* features a Tony Award-winning score by Alan Menken (*Little Shop of Horrors*, *Sister Act*) and Jack Feldman and a book by Tony Award winner Harvey Fierstein (*Kinky Boots*). Featuring the now classic songs "Carrying the Banner," "Seize the Day," and "Santa Fe," *Newsies* is packed with non-stop thrills and a timeless message, perfect for the whole family and every audience. <https://www.mtishows.com/newsies-0>

### THE LANGUAGE OF NEWSIES

Bastards 1      Hell 5      Scab(bers) 2  
 Damn 3      Pee 1      Son-of-a-gun 1  
 Crapped 1      Asses 1      Screwed 2

\*Refer to page 3 in this Content Guide for a language activity.

### TEKS

The listed TEKS below can be met by seeing the show and participating in a discussion.

### ELEMENTARY

#### ENGLISH LANGUAGE ARTS

ELA.3.30A	ELA.3.31A	ELA.3.29A.
ELA.3.5A	ELA.3.8B	ELA.3.2B
ELA.4.6B	ELA.4.8A	ELA.4.6A
ELA.4.7A	ELA.4.27A	ELA.4.3A
ELA.4.28A	ELA.4.29A.	ELA.4.27B

#### THEATRE

THEATRE.3.3E:	THEATRE.3.3A	THEATRE.3.3B
THEATRE.3.5B	THEATRE.3.4A	THEATRE.3.5A
THEATRE.4.1G	THEATRE.3.5C	THEATRE.4.1G
THEATRE.4.5A	THEATRE.4.2B	THEATRE.4.4B
	THEATRE.4.5B	

### MIDDLE SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA/SLA.5.27A	ELA/SLA.5.29A	ELA/SLA.5.3C
ELA.6.26A	ELA.7.26A	ELA.6.28A
ELA.7.28A	ELA.8.26A	ELA.7.26C

#### THEATRE

THEATRE.5.5A	THEATRE.5.4A	THEATRE.5.4B
THEATRE 5.	THEATRE.5.5B	THEATRE.5.5C
THEATRE 4.	THEATRE 5.B	THEATRE 5.C
THEATRE 5.A	THEATRE 4.B	THEATRE 2.F

### HIGH SCHOOL

#### ENGLISH LANGUAGE ARTS

ELA.9.24B	ELA.9.26A	ELA.9.24A
ELA.10.24A	ELA.11.24A	ELA.8.28A
ELA.12.26A		ELA.12.24A

#### THEATRE

THEATRE.I.5H	THEATRE.I.5A	THEATRE.I.5B
THEATRE.I.5B	THEATRE.I.1A	THEATRE.I.5A
THEATRE.II.3C	THEATRE.I.5H	THEATRE.II.3B
THEATRE.II.5A	THEATRE.II.4A	THEATRE.II.4B



## NEWSIES

### GROUP DISCUSSION QUESTIONS

Below are general discussion questions that will get students thinking about the production. A selection of questions are from [newsiesthemusical.com/pdf/Newsies-StudyGuide.pdf](https://newsiesthemusical.com/pdf/Newsies-StudyGuide.pdf)

#### THEME

##### Pre-Show Questions

Ask students to offer various tasks and jobs that kids today are expected to take responsibility for. What must students do before school? During school? After school? In the summer? What chores are typical of kids today? What can kids expect in return for their efforts? An education? Shelter, love, and food? An allowance? Write your class's ideas on the board.

Imagine you are a reporter or journalist. You must report on an event in your school or community. What must the reader know to gain an accurate understanding of the topic? How would your journalists change their reporting if they wanted the readers to take action (like purchase a ticket to the school play)?

##### Post-Show Questions

What does it mean to act on or to your own self interests? What do you think the opposite of this is? Can you name the characters that acted in their own self interests? Judge the effects of their choices and explain the outcomes. Does everyone in the musical think and act the way that [Pulitzer or insert other character] does? Can you explain the similarities or differences in the characters' actions?

"Courage is when we face our fears." What do you think this lyric is saying? Can you apply this lyric to a character in the musical? Can you share a situation where this lyric applies to something that has happened in your life?

There is a phrase "there are two sides to every coin or two sides to every story," what do you think this phrase means? Why do you think it's important to learn both sides of a story?

Why did the newsies form a union and start a strike? What are some of the problems they encountered? Can you explain how their situation gave room to solve a bigger problem that was happening in New York.

#### HISTORY

##### Pre-Show Questions

Discuss with your students what a strike is and why they occur. Look at examples of strikes in history. Allow the students to create a list of questions for both sides of the strike. Follow up with discussion questions such as: Why do you think strikes occur? What is the goal of a strike? Why do strikes often end in compromise?

What makes a book, movie, TV show or play engaging? Do any of those traits occur in historical events? Is history good inspiration for drama?

Does an author always replicate a historic event exactly the way it happened? Why might an author change something, create new characters, or speculate about an under-documented piece of history?

What kinds of historical events do people record? What is it about the events in your history textbook that make them worth studying? Can you think of any moments in history that have been made into a novel? What about a book or a TV show? A stage play or musical?

## 2019/20 SEASON: STUDENT MATINÉES

At Theatre Under The Stars, the Musicals for Young Audiences Program is just one of the many ways we have to introduce the magic theatre to new audiences each season.



**September 18, 2019 @ 10:00 AM**  
*Recommended for grades 6-12*



**February 26, 2020 @ 10:00 AM**  
*Recommended for grades 6-12*



**SPECIAL EVENING PERFORMANCE!**  
**October 8, 2019 @ 7:30 PM**  
*Recommended for grades 11-12*

School groups are also eligible for \$30 seats for other performances.  
For details please contact Courtney Wilson at [courtney@tuts.com](mailto:courtney@tuts.com)



**April 22, 2020 @ 10:00 AM**  
*Recommended for grades 6-12*



**December 18, 2019 @ 10:00 AM**  
*Recommended for grades 3-12*