

FLYNN CENTER PRESENTS



MOON SHOT

WELCOME TO THE 2018-2019 STUDENT MATINEE SEASON!

TODAY'S SCHOLARS AND RESEARCHERS SAY CREATIVITY IS THE TOP SKILL OUR KIDS WILL NEED WHEN THEY ENTER THE WORKFORCE OF THE FUTURE, SO WE SALUTE YOU FOR VALUING THE EDUCATIONAL AND INSPIRATIONAL POWER OF LIVE PERFORMANCE. BY USING THIS STUDY GUIDE YOU ARE TAKING AN EVEN GREATER STEP TOWARD IMPLEMENTING THE ARTS AS A VITAL AND INSPIRING EDUCATIONAL TOOL.

WE HOPE YOU FIND THIS GUIDE USEFUL AND THAT IT DEEPENS YOUR STUDENTS' CONNECTION TO THE MATERIAL. IF WE CAN HELP IN ANY WAY, PLEASE CONTACT SMS@FLYNNCENTER.ORG.

ENJOY THE SHOW! -Education Staff

AN IMMENSE THANK YOU...

THE FLYNN CENTER RECOGNIZES THAT FIELD TRIP RESOURCES FOR SCHOOLS ARE EXTREMELY LIMITED, THUS MATINEE PRICES FOR SCHOOLS ARE SIGNIFICANTLY LOWER THAN PRICES FOR PUBLIC PERFORMANCES. AS A NON-PROFIT ORGANIZATION, THE FLYNN IS DEEPLY GRATEFUL TO THE FOUNDATIONS, CORPORATIONS, AND INDIVIDUALS WHOSE GENEROUS FINANCIAL SUPPORT KEEPS MATINEES AFFORDABLE FOR SCHOOLS.

THANK YOU TO THE FLYNN FRIENDS AT WAKE ROBIN FOR SPONSORING THIS PERFORMANCE.

THANK YOU TO THE FLYNN MATINEE 2018-2019 UNDERWRITERS:

NORTHFIELD SAVINGS BANK, ANDREA'S LEGACY FUND, CHAMPLAIN INVESTMENT PARTNERS, LLC, BARI AND PETER DREISSIGACKER, EVERYBODY BELONGS AT THE FLYNN FUND, FORD FOUNDATION, FORREST AND FRANCES LATTNER FOUNDATION, SURDNA FOUNDATION, TD CHARITABLE FOUNDATION, VERMONT ARTS COUNCIL, EVERYBODY BELONGS ARTS INITIATIVE OF BURLINGTON TOWN CENTER/DEVONWOOD, VERMONT COMMUNITY FOUNDATION, NEW ENGLAND FOUNDATION FOR THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS.. ADDITIONAL SUPPORT FROM THE BRUCE J. ANDERSON FOUNDATION & THE WALTER CERF COMMUNITY FUND.

Based in Chicago, IL, USA, **Theater Unspeakable (TU)** is dedicated to telling stories using the entire body, mind, heart and soul. Working indoors and outdoors, TU create live theatrical performances combining elements of movement, dance, mime, circus and clown. In an effort to stay open-minded about performance, Theater Unspeakable also wants to work with choreographers, dancers, musicians, visual artists, writers, filmmakers, architects and any other type of artist open to collaboration. Many theater teachers and directors speak of the need to make the “invisible visible” on stage. Theater Unspeakable would like to extend this vision by saying, let’s make the “inaudible audible.” And, more than that, the “impossible possible.”

ABOUT THE SHOW

“Moon Shot”. Biggest Story, Smallest Stage. To recreate the story of America’s Apollo 11 lunar landing, seven actors squeeze onto a 21-square foot stage nearly as tight as NASA’s original Mercury capsules. Using only their bodies and their voices, this astounding troupe of actors brings to life one of the most daring times in the history of human exploration: the Space Race. From the Cold War to Sputnik, from Yuri Gagarin to Neil Armstrong, this action-packed show brings the company’s tongue-in-cheek humor to a whole new atmosphere—one where the rules of gravity no longer apply.

ABOUT THE STYLE

Theater Unspeakable performs a particular style of physical theater called “The Platform”. This style came from an exercise developed by the French physical theater teacher Jacques Lecoq. The goal is to tell a big story in a small space using a stage language that Lecoq called “Cartoon Mime.” (Think of people bringing a cartoon to life using mime and words). Each cast member plays multiple roles and all the action takes place on a small platform.

FROM THE DIRECTOR

Hello, my name is Marc Frost and I am the Managing Artistic Director of Theater Unspeakable. I created TU with the vision of making great devised, physical theater. What do these terms mean?

Devised theater means that we create our shows from scratch without a pre-existing script. The actors work with me to develop the shows, improvising dialogue and creating choreography, while I direct the process of building the show. It took us over two years, with contributions from many different actors, two dramaturgs, a movement director and a music director, to create Moon Shot. The piece continues to evolve with every performance.

Physical theater means we focus on the physical and visual elements of storytelling primarily. We tell big stories in small spaces. To do this, we use our bodies in many non-traditional ways: as set pieces, as props, as mechanicals, and even as sound effects. In doing so, we ask our audience to use their imagination to bring our epic stories to life.

Since we spend so much time on each project, I make sure to pick a story that really speaks to the group. The events that first took human beings to the moon changed our world forever.

Those humans’ story is the ultimate testament to curiosity and hunger for exploration. Reaching the surface of the moon was an impressive accomplishment, but the insight gained from making that journey is truly awesome. So many aspects of our daily life we inherited from our race to space, and it is time to remind ourselves of our ability to solve the hard problems.

For those of you sitting in the audience who have big stories you would like to tell, I encourage you to start bringing them to life—today. Don’t wait until you have a big theater. You can create a show anywhere (just take a look at our tiny stage!). Who knows, maybe one day I’ll be coming to the theater to sit and watch your big story come to life...

Many Thanks, Marc Frost, Managing Artistic Director and Director of Moon Shot

As you watch the show:

- How do the performers navigate the 21 square feet of space? How do they work together and manipulate their bodies and positioning to tell a story?
- The performers portray multiple characters. How do they differentiate and switch between characters/historical figures? How do they use movement, voice, costumes, and facial expressions to change between characters?

After you see the show:

- How important do you think teamwork is for this performance to work? How do you think the performers develop their ensemble and teamwork skills? When do you have to use teamwork?
- After seeing how famous historical figures were portrayed, did you see any of them in a different way?

PUTTING THE PLAY INTO CONTEXT

Conversation with Zachary Baker-Salmon, Executive Producer and Dramaturg of Moon Shot



Why did Theater Unspeakable choose to make this play?

The decision to go to the moon was a bright light in a very dark time. A tumultuous era in American history, the 20th century exposed endemic problems of racism and sexism, as well as the horrors of industrialized war. Amid the gnashing violence, large-scale military intervention, and political confrontation of the 1960's, the American space program spearheaded by NASA and vocally supported by President Kennedy fulfilled a mission which, for a moment at least, unified the country and captivated the entire world.

Theater Unspeakable tells big stories in small spaces. Trying to get from the earth to the moon in a little tiny metal box is extremely difficult, and it took an enormous effort from many different people to successfully pull it off. In a way, it is similar to our own style of working. We have a tiny platform, much smaller than a normal stage, a team of devisers, and one big mission: to present a story that will engage, excite, and entertain people like you. When we chose to come together as a group and tell this story in particular, we were inspired by the audacity of human curiosity, and the collective human desire to explore new worlds and uncover new truths about our shared universe.

How did you approach this highly technical topic in order to tell a story that could be understood by everyone?

This is often the hardest part about telling any story with such rich, detailed history behind it. Once you get deep into any subject, it's not always easy to know which parts to keep and which to omit. It is our hope that those of you who enjoy our play will be inspired to continue to research the moon landing on your own or with the help of a teacher. We are committed to giving you a sense of the human element—the kinds of people who were involved, what they wanted and why they wanted it, the pressure and adversity they had to face in order to get what they were after—along with some important historical details which base the play in fact.

What message or feeling are you hoping that audiences walk away with?

In the play you will hear the song “Beautiful Dreamer” sung repeatedly. This simple piece is quiet, calm, and clear in its purpose. Each day we are assaulted by a million decisions that must be made, questions that must be answered, rules that must be obeyed. It was not much different in the 1950's and 1960's, but despite all that, a group of people took it upon themselves to follow through on what many others called “a dream.” Like an astronaut attempting to safely land a lunar module, sometimes our very survival depends our ability to remain quiet, calm, and clear in purpose.

PUTTING THE MUSIC INTO CONTEXT

Conversation with Lucía Mier y Terán Romero, Dramaturg and Music Director of Moon Shot

Why is music important in a show and specifically in this kind of theater form?

In theater and film, music can be as important as any of the characters. Just try to imagine one of your favorite movies on mute and you will definitely feel like something is missing. Music, even if sometimes we are not aware of it helps us to create ambience, places, moods and even characters.

In a theater form like ours, music is a great tool that helps us shape scenes and transitions and gives the platform one more dimension. Since we all play several roles it also works as what is called a 'leitmotif': a musical phrase that comes up every time a character appears on stage, helping the audience understand what is happening or where we are.

A good example of this is what we have come to call 'the space-chord'; this is a type of music chord (three or more pitches played at the same time) that I chose to use as a tool for the scenes that happen in space. You have probably heard of major and minor chords in your music lessons, well, this chord is an augmented chord and this type of chord is not entirely pleasing to our ears, it is dissonant and because our ears don't like it, it creates tension. Since space can be scary, tension is a good way to show this.

How did you decide which music to use for this show? Did you compose it?

Because Moon Shot's main character (the moon) is one that has captivated human imagination for as long as we can imagine, it was not hard to find many melodies that relate to it. I did not compose any of the melodies in this show, but I did research a lot to find the ones that really conveyed what our scenes and characters were asking for. Many of them are well known by famous composers like Wagner, Grieg, Debussy, Chopin or more popular songs like 'Moon River' or 'Beautiful Dreamer' which Zach mentioned before and that is a nice reminder of what this show is about: humanity can achieve incredible things when we decide to do it and that includes us all. This brings me back to why the music comes from many places: the moon landing was a human effort, with tons of work and effort of people from many, many different places; and even if it wasn't what you could consider a love story, we can still say that when we dream together, we dream bigger.



SPACE RACE TIMELINE

- **1945 - Wernher von Braun Surrenders to Americans**
 - Following the German defeat in WWII, V2 Rocket designer Wernher Von Braun was captured and brought to America, where he was instrumental in designing the rockets which would eventually take astronauts to the moon.
- **1945 - Russians capture the assembled V2 Rockets**
 - While the Americans had von Braun, the Soviet Union managed to smuggle the existing Nazi-era V2 rockets out of Germany for use in their very own space program.
- **1957 - Sputnik 1 and Sputnik 2 (Featuring Laika)**
 - Beating the United States in the early stages of the space race, the Soviet Union launched the first ever artificial Earth satellite, known as Sputnik 1. Sputnik 2 was launched in the same year, the first satellite to carry a living animal into orbit.
- **1959 - First photograph of Earth from satellite orbit**
 - NASA launched the Explorer 6 in August of 1959. This small satellite was designed to study trapped radiation in Earth's atmosphere and to transmit photos back to NASA.
- **1960 - First animals and plants returned alive from space (Belka and Strelka)**
 - Two dogs (along with 40 mice and several plant species) were successfully launched into orbit by the Soviets. They returned to Earth alive, and Strelka the dog later gave birth to a litter of puppies, one of which was given as a gift to First Lady Jacqueline Kennedy. White House advisors initially opposed accepting the puppy, as they believed it was likely that the Soviets had planted microphones inside the dog in order to listen in on national defense meetings.
- **1961 - First Human Spaceflight (Yuri Gagarin)**
 - Cosmonaut Yuri Gagarin became the first human in space after successfully completing an orbital spaceflight. After the 108-minute flight, Gagarin ejected from the capsule and parachuted to safety from 7 kilometers above the Earth's surface. He landed on a Soviet farm.
- **1961 - First Pilot-Controlled spaceflight (Alan Shepard)**
 - Astronaut Alan Shepard became the first human to complete a suborbital flight and return to Earth safely without ejecting from the space capsule three weeks after Gagarin's infamous flight.



SPACE RACE TIMELINE

- **1962 - President Kennedy's speech**
 - Speaking at Rice University in Houston, Texas, President John F. Kennedy publicly announced the United States' intent to land a human being on Earth's moon by the end of the 1960's. This was a serious gamble, as the Soviet Union had shown itself to be a formidable rival in the space race thus far.
- **1963 - First woman in space (Valentina Tereshkova)**
 - Once again asserting dominance over the Americans in the space race, the Soviet Union launched capsule Vostok 6 into space with a one-woman flight crew, civilian Cosmonaut Valentina Tereshkova. The American Air Force's "Women in Space Program" had been thwarted by NASA just one year prior. The first American woman in space would not come until 1983.
- **1963 - President Kennedy is assassinated**
 - While riding in a presidential motorcade in Dallas, Texas, President Kennedy was shot by Lee Harvey Oswald, and died later that day at Parkland Memorial Hospital. In addition to being a national traumatic event, the assassination was particularly harrowing for NASA, as the President had been the most famous and vocal proponent of the space program.
- **1965 - First spacewalk**
 - A Soviet spacecraft featuring an inflatable airlock was the site of the first spacewalk. Cosmonaut Alexey Leonov wore a specialized spacesuit in order to complete the 12-minute spacewalk.
- **1966 - Death of Sergei Korolev**
 - After living a life in secret, chief Soviet rocket designer Sergei Korolev's death was announced as a tragedy for all Soviets. A hero's funeral was held for Korolev in Moscow.
- **1967 - Apollo 1 Disaster**
 - NASA's first manned mission to the moon never made it off the ground. During a launch rehearsal test in January, a fast-spreading cabin fire took the lives of the three-man crew of Apollo 1—Gus Grissom, Ed White, and Roger Chaffee. Manned Apollo flights were suspended for 20 months following the tragedy.
- **1969 - First Humans on the moon (Apollo 11)**
 - At long last, NASA fulfilled the promise of the late John F. Kennedy. On July 20th, the spacecraft piloted by Astronaut Buzz Aldrin and holding mission commander Neil Armstrong landed on the surface of the moon. The lunar module holding the two astronauts was known as Eagle.



SPACE RACE KEY TERMS

V2 (Vergeltungswaffe 2 “Retribution Weapon 2”)

- A large, weaponized rocket built by the Germans during World War II. It could be launched from Germany and used to target cities and towns in neighboring enemy countries, causing death and destruction. It was used to deadly effect in Great Britain, but luckily the war ended before the German scientists were able to mass-produce the weapon.

Orbit

- The curved path of an object around a star, planet or moon
- For instance, when an object exits the Earth’s upper atmosphere, that object is subject to the Earth’s gravitational pull
- The object will revolve around the Earth in an elliptical motion, known as an orbit

Satellite

- An object placed into orbit around the Earth or moon in order to collect information or communicate

Cold War

- The state of political hostility that existed between Soviet Russia and the United States from 1945 to 1990

Capsule

- A small spacecraft (or part of a larger one) that contains the sensitive instruments or crew

The Eagle Has Landed

- A code phrase spoken by mission commander Neil Armstrong after successfully landing the lunar module (codename: Eagle) on the surface of the moon for the very first time

Astronaut/Cosmonaut

- A person who is trained to travel in a spacecraft
- American space travelers are known as astronauts, Soviet space travelers are known as cosmonauts

NASA

- National Aeronautics and Space Administration
- Founded in 1958, is an independent agency of the executive branch of the United States federal government responsible for the civilian space program

Women In Space Program

- A program led by the American Air Force aimed at testing women’s physical ability to withstand the rigours of space flight
- Details of the program were presented to NASA, which ultimately decided against allowing American women in manned space flight



ACTIVITIES

DISCUSSION QUESTIONS

- What makes a person a dreamer? Is it a good thing or a bad thing?
- How do you determine what's important in life?
a. Should you do what is best for everyone? b. For yourself? c. For your family members? d. What should you do if these conflict?
- Science gives us truly amazing things like cell phones and spaceships, but also frightening things like bombs. How far should science be allowed to go?

THE TINY RACE TO TINY SPACE

Objective: Students are given a mission: to make history come to life. The students also have an important constraint. They have to do it all on a three feet by seven feet stage platform (just like Theater Unspeakable does in their show "Moon Shot").

Materials: Stage platform, of approximately three feet by seven feet in size; or alternatively, use tape and tape measure to tape out the dimensions of the platform on the floor.

Procedure:

1. Split the students into groups of seven or smaller
2. Have each group create the historic image of American astronauts landing on the moon inside of the platform
3. Have the students create two images of the moments that led to this iconic image as well as two images of the moments that followed it
4. Give the students time to create transitions between these three images
5. Ask students to present the Images and Transitions for each Iconic Image to the class



MOVEMENT MEMORIES

Invite each student to choose one particular movement from the show that stands out in their memory. Remind them of the different types of moves they saw and ask for volunteers to demonstrate the movements as best they remember them. As each volunteer performs a movement, invite everyone to create their own interpretation of that same movement and perform these pieces simultaneously. (Hint: use the lights in your room to cue the start and end of the "performances.") Ask the students what made these movements memorable.

HUMAN SCULPTURES

The performers in Theater Unspeakable use strength, flexibility cooperation, and balance to create an astonishing assortment of shapes with their bodies. In this activity, students will explore making sculptures with their bodies — both singly and in pairs.

- Ask students to spread out in an open space. Each person should find their own personal space bubble.
- Ask students to imagine that they are like clay and can mold their bodies into different shapes like triangles, circles, and squares or into objects like tables, flowers, ladders, etc.
- Ask students to experiment with using high, medium and low levels as they make shapes with their bodies.
- Encourage them to try to use their entire bodies when making their shapes. If students need direction, you may call out different shapes (geometric shapes, letters, numbers, objects, etc.) for them to try to make with their bodies.
- Next, ask students to work in pairs to continue to try to make different shapes and object sculptures.
- When students are done experimenting in pairs, provide time for reflection about the difference between making shapes by yourself or with others.
- To conclude, encourage students to look for shapes that the acrobats make with their bodies during the performance.

Follow-up Questions:

- What skills do you need to make different shapes or sculptures with your body?
- How did making shapes by yourself differ from making shapes with a partner?
- What sort of shapes do you think you will see the actors make with their bodies during the performance?

SPACE ACTIVITIES

Terraforming Mars

Science does not yet know if there are any other planets anywhere in the galaxy that can support human life. In the 1940s, an American fiction writer named Jack Williamson created a word that describes the process of turning a planet that can't support human life into one that can. This word is TERRAFORMING.

Open a class-wide discussion and explain the term 'terraforming'. Tell the class of its history and derivation. Write the word on the board and ask the class to pronounce it. Explain that 'terra' refers to the planet Earth, and that the word means 'earth-forming' or 'earth-shaping.' It means changing everything about a planet, including its atmosphere, weather, temperature, soil, climate to be just like Earth, and allow human beings to live it on.

Tell the students that they are going to work in groups to terraform Mars. They are going to create a list of everything that would need to be created and sustained on Mars for people to live there. Encourage the students to think beyond the basics, such as temperature and climate.

Some questions to keep in mind:

- What do human beings use on the planet earth?
- What keeps human beings alive?
- What supplies human beings with these things?
- What can't human beings live without?
- What would Mars look like after it was terraformed?

This activity can be done in a series of classroom sessions. The students should conduct some research, either online or in the library. Each student should keep their own list and the students should share their lists to create one master list at the end of the project.

After all the groups have created their master list for a terraformed Mars, bring the class back together. Ask a volunteer from each group to read their list aloud and open a discussion. Some question prompts:

- Did all the students come up with the same list?
- Were their visions for a terraformed Mars similar? Different?
- What did this activity teach them about life on Earth?
- What can each of us do to take care of planet Earth?



RECOMMENDED RESOURCES

Books

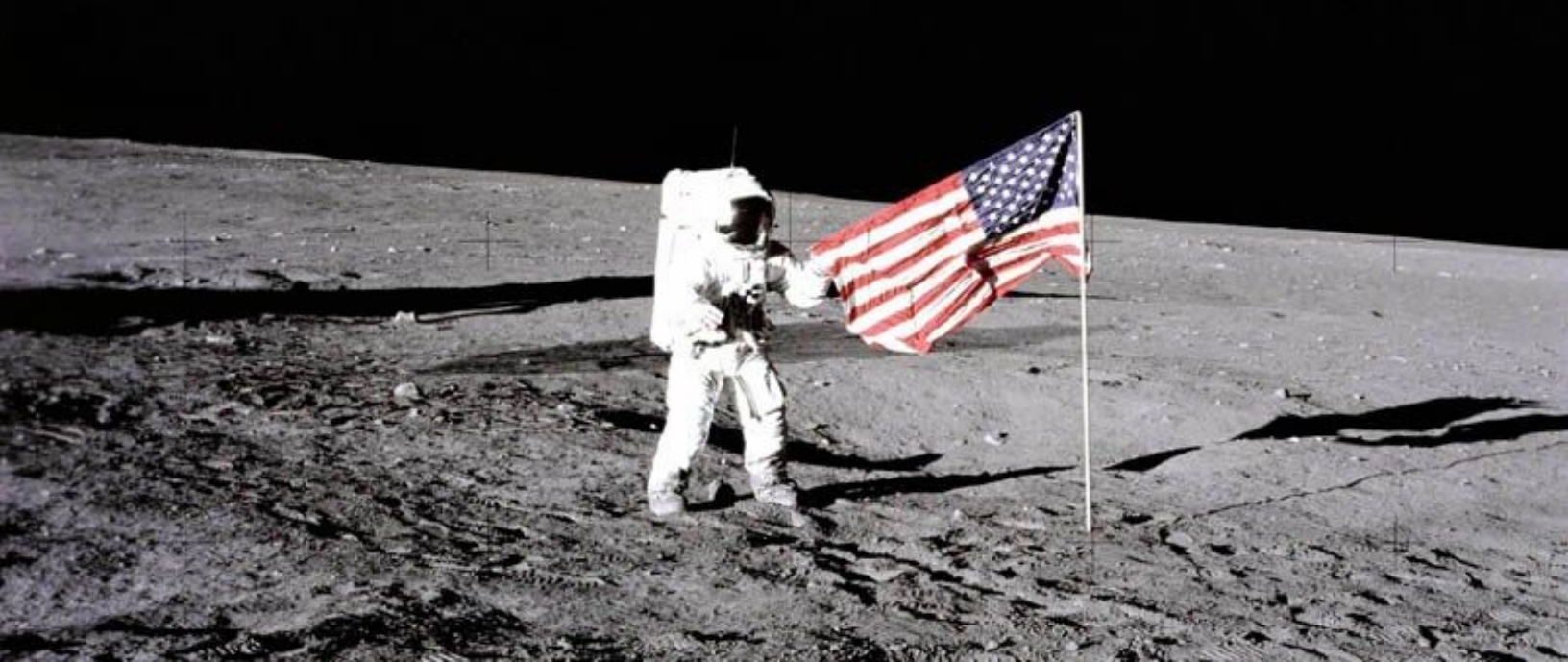
- If the Sun Dies - Oriana Fallaci
- Space Race: The Epic Battle Between America and the Soviet Union for Dominion of Space - Deborah Cadbury
- The Race: The Complete True Story of How America Beat Russia to the Moon - James Scheffer
- First Man: The Life of Neil A. Armstrong - James R. Hansen
- Who Was Neil Armstrong? - Roberta Edwards
- One Giant Leap: Neil Armstrong's Stellar American Journey - Leon Wagener
- Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race - Margot Lee Shetterly
- Right Stuff, Wrong Sex: America's First Women in Space Program - Margaret A. Weitekamp
- The Mercury 13: The True Story of Thirteen Women and the Dream of Space Flight - Martha Ackmann
- Leaving Orbit: Notes from the Last Days of American Spaceflight - Margaret Lazarus Dean
- Command and Control - Nuclear Weapons, the Damascus Accident and the Illusion of Safety - Eric Schlosser Fiction

Films

- Apollo 13 - Directed by Ron Howard
- Gravity - Directed by Alfonso Cuarón
- Hidden Figures - Directed by Theodore Melfi
- The Martian - Directed by Ridley Scott
- Contact - Directed by Robert Zemeckis
- The Right Stuff - Directed by Philip Kaufman

Documentary Films

- Space Race - BBC Films
- When We Left Earth: The NASA Missions - Discovery Channel
- First Man on the Moon - NOVA/PBS
- The Sixties: "The Space Race" - CNN Documentary
- For All Mankind - Criterion Collection Documentary



WE CAN'T WAIT TO SEE YOU AT THE THEATER!

ETIQUETTE FOR LIVE PERFORMANCES: THE ESSENTIALS

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

TEACHERS, A FEW REMINDERS:

- SHARE YOUR EXPERIENCE WITH US! USE THE [FEEDBACK LINKS](#), OR SHARE YOUR STUDENTS' ARTWORK, WRITING, RESPONSES. WE LOVE TO HEAR HOW EXPERIENCES AT THE FLYNN IMPACT OUR AUDIENCES.
- EXPLORE OTHER [STUDENT MATINEES](#) AT THE FLYNN THIS SEASON. WE STILL HAVE SEATS IN SOME SHOWS AND WE'D LOVE TO HELP YOU OR OTHER TEACHERS AT YOUR SCHOOL ENLIVEN LEARNING WITH AN ENGAGING ARTS EXPERIENCE!

THE FLYNN IS A PLACE FOR ALL STUDENTS, AND THESE TOOLS CAN HELP!

PRE OR POST-SHOW VIDEO CHATS:

HELP STUDENTS BUILD ENTHUSIASM OR PROCESS THEIR EXPERIENCE WITH A FREE, 5-10 MINUTE VIDEO CHAT BEFORE OR AFTER THE SHOW! WE CAN SET UP SKYPE/FACETIME/GOOGLE HANGOUTS WITH YOUR CLASS TO ANSWER QUESTIONS ABOUT THE CONTENT, ART FORM, AND EXPERIENCE. CONTACT KAT, [KREDNISS@FLYNNCENTER.ORG](mailto:kredniss@flynncenter.org) TO SET UP YOUR CHAT!



AUTISM AND SENSORY-FRIENDLY ACCOMMODATIONS:

THE FLYNN CENTER HAS BEEN WORKING DILIGENTLY TO BREAK DOWN BARRIERS FOR AUDIENCE MEMBERS WITH DISABILITIES, WITH A PARTICULAR FOCUS ON THOSE WITH SENSORY-SENSITIVITIES. SOCIAL STORIES, BREAK SPACES, SENSORY FRIENDLY MATERIALS, AND MORE ARE AVAILABLE FOR ALL STUDENT MATINEES. FEEL FREE TO LET US KNOW AHEAD OF TIME IF ANY OF THESE WOULD BE USEFUL, OR ASK AN USHER AT THE SHOW!



COMMON CORE STANDARDS

THE COMMON CORE BROADENS THE DEFINITION OF A "TEXT," VIEWING PERFORMANCE AS A FORM OF TEXT, SO YOUR STUDENTS ARE EXPERIENCING AND INTERACTING WITH A TEXT WHEN THEY ATTEND A FLYNN SHOW. SEEING LIVE PERFORMANCE PROVIDES RICH OPPORTUNITIES TO WRITE REFLECTIONS, NARRATIVES, ARGUMENTS, AND MORE. BY WRITING RESPONSES AND/OR USING THE FLYNN STUDY GUIDES, ALL PERFORMANCES CAN BE LINKED TO COMMON CORE:

CC ELA: W 1-10

STUDENT MATINEES SUPPORT THE FOLLOWING NATIONAL CORE ARTS STANDARDS:

CREATING: ANCHOR #1, PERFORMING: ANCHOR #6, RESPONDING: ANCHOR #7, #8, #9, AND CONNECTING: ANCHOR #10 AND #11.

YOU CAN USE THIS PERFORMANCE AND STUDY GUIDE TO ADDRESS THE FOLLOWING COMMON CORE STANDARDS:

CC ELA: RL 1-10, SL 1-4, L 4-6, RH 1-4, 6-10, RST 1, 2, 4, 8, 10

C3.D2.HIS.1-5, 14-16; NEXT GEN: ESS1.A & B, ETS1.A, B, C

WE APPRECIATE AND VALUE YOUR FEEDBACK

- CLICK [HERE](#) TO EVALUATE OUR STUDY GUIDES.
- CLICK [HERE](#) FOR TEACHER FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR STUDENT FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR PARENT FORMS TO HELP PARENTS ENGAGE WITH THEIR CHILDREN AROUND THE SHOW.

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