

# NASHVILLE CHILDREN'S THEATRE

## Tuck Everlasting

September 13-October 7, 2018



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### Look for These!

Subject area icons show what curricular topics each activity addresses.



Science



School Counseling  
& Career Guidance



Theatre



Music



Visual Art



English  
Lang Arts



Health

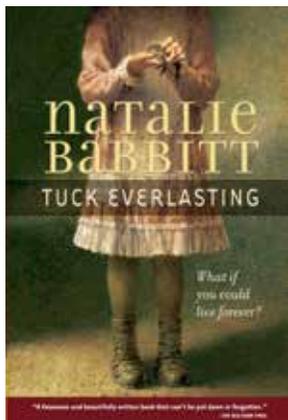


Social  
Studies

Tennessee State Standards for all activities are on page 12.

# About *Tuck Everlasting*: The Journey from Page to Stage

*Tuck Everlasting* has been a beloved children's book since it was published in 1975. It is written in a similar style of fantasy as other famous children's books, such as *Charlotte's Web* and *James & the Giant Peach*. While the story contains fantastical elements out of the author's imagination, it is set in the real world with relatable characters. This type of fantasy is often called "magical realism" or "earthbound fantasy."



The musical theatre adaptation made its premiere in 2015, before moving to Broadway a year later. Nashville Children's Theatre's production is the world premiere of the TYA (Theatre for Young Audiences) version of the musical, which means the run-time has been shortened and the cast size reduced to make it the perfect fit for classroom and family outings.

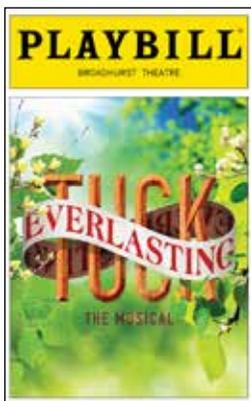
## Synopsis

The Tuck family is searching for a place to put down roots. They find themselves in the woods of Tregap, New Hampshire. Tired and thirsty from their travels, the two sons point out a spring by a giant tree and the family stops to drink from it. They decide to settle in Tregap and celebrate that this year – 1808 – will be their best year yet!



The year is now 1893. Winnie Foster, an eleven-year-old girl who lives a sheltered life under her Nana's watchful eye, is anxiously hoping to be allowed to go to the fair that is coming to town. She desperately wants to experience excitement and adventure outside of the confines of her home - and maybe find a friend who isn't a toad! Meanwhile, the Tuck family is also returning to Tregap for their reunion.

The fair passes Winnie's house and she meets The Man in the Yellow Suit, who is leading the parade. He is interested in whether she has ever noticed an unusual family. In the distance, a music box is heard from deep within the woods. Winnie runs into the woods and stumbles upon Jesse Tuck, who is drinking from a spring. He stops her from drinking the water. After he introduces her to his mother, Mae, and his brother, Miles, they kidnap her and take her back to the Tuck's house.



The Tuck family reveals their secret to Winnie and explain that the spring's water has made them immortal. They invite her to spend the night at their house; Winnie embraces the adventure of being in a new place with new friends. After dark, Jesse and Winnie sneak out to go to the fair. Jesse plays a game in which The Man in the Yellow Suit guesses his age, who is able to read Jesse's secret in his eyes. He pulls a knife on Jesse. Jesse grabs it and stabs himself - proving that he cannot be injured or killed.

After they think they have outrun The Man in the Yellow Suit, Jesse asks Winnie to drink from the spring when she is seventeen. Angus Tuck has a heart-to-heart with Winnie when he hears what Jesse has proposed to her and reminds her of the natural cycle of life. The Man in the Yellow Suit overhears Jesse tell Winnie about the spring. He buys Tregap Wood from Winnie's Nana, in exchange for returning Winnie to her. He finds Jesse and Winnie and tells them his plan to sell the water to those who want to live forever. He holds a gun to Winnie's head and demands the Tucks lead him to the water. Mae hits him on the head with the butt of

a rifle, and he dies from his injuries. Although the police show up, they let the Tuck family go when Winnie takes responsibility. Jesse leaves her the vial of spring water to drink, but she decides to pour it over her toad.

Years later, the Tucks return to Treegap and stand at Winnie's grave, noting the long and full life she lived. Jesse spots her toad, and picks it up to take with him.

### Pre-Show Predictions & Questions



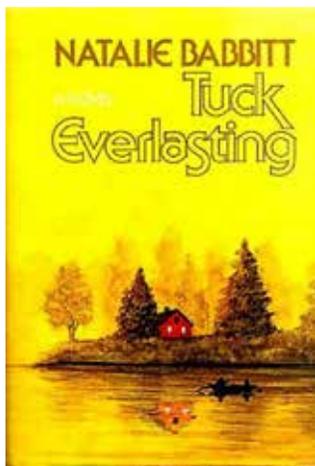
- What hint does the title give about the Tuck family and their fate?
- If you could live forever, would you want to?
- The story takes place in and around the woods of Treegap. How do you think the designer may choose to bring the setting to life?

### About the Author

Natalie Babbitt (1932-2016) grew up wanting to be an illustrator and studied art in college. She married and had three children. Her husband was an academic administrator and author; in 1966, Babbitt collaborated with him on a children's book that he wrote and she illustrated. It was called *The Forty-Ninth Magician*. Her husband didn't have the time to continue writing with his full-time job, so she decided to try her hand at writing her next idea. Her first two



Photo by Samuel F. Babbitt  
Courtesy of Macmillan Children's Publishing Group



books were written in rhyme (*Dick Foote and the Shark* and *Phoebe's Revolt*), and her first novel was called *The Search for Delicious*. She earned the Newbery Honor for her book *Knee-Knock Rise* in 1971. Although she became a celebrated author, she never abandoned her first dream and frequently illustrated her stories.

The idea for *Tuck Everlasting* came to her when her youngest child developed a fear of dying. She realized that fear could be paralyzing and wanted to write a story that would explain that death is not a bad thing, but a natural occurrence.

### Post-Show Reflection



- What are the most striking differences between the book and the musical? Why do you think the writers made the choices they did when adapting the book for the stage?
- In the musical, The Man in the Yellow Suit has an occupation, working for the fair and running the "Guess Your Age" booth. How does that choice help us understand his character?
- How does having the story told through song affect your experience? Does the added musical element elevate your experience and the story? How so?

# A Discussion with the Scenic Designer: Court Watson

-- How did you become interested in scenic design? Were you always interested in theatre? Have you ever worn any other “hats” (such as lighting designer, actor, prop designer, etc.)?

My home life was more than complicated as a child. I subliminally knew I needed to be out of the house as much as possible for my own health and safety, with people like me, and I stumbled upon theater. I began as a child actor at the age of nine in Norfolk, Virginia. I “found” my family of open-minded storytellers. By middle school I was fascinated by the backstage/onstage dichotomy and that fueled a desire to tell stories with pictures and scenery.

-- Can you describe your process when you begin work on a new show?

Every project begins with the script. That tells me the structure of the piece and how transitions need to function. From there, I dive into research. The research informs how the flavor of the show will move forward. I started designing *Tuck Everlasting* in mid-March, reading the script in detail. I had it all drafted by the end of May. By early June, the color model was complete and ready to turn over to the scene shop. Construction began in late May.

-- What is the first part of the design process? Who builds and brings your vision to life? What happens after the show begins rehearsing on stage and moves into technical rehearsals?

I create thumbnail sketches, a quick way to explore space and proportion, often drawing sitting next to my Director. Those sketches move into preliminary ground plans, and then into a full drafting package. I build miniatures, in color, of the set, so that everyone can see how units fit with each other, and how the story is moved along by moving scenery. The technical drafting and paint elevations are shared with skilled carpenters, painters, and craftspeople. If I’m doing my job right, their work is what the audience sees. My model, sketches, and elevations are tools that we use internally to get the finished set onstage. As the show is coming onstage for the first time, I think of it as an out-of-focus picture. My job during tech is to finesse and hone all of the elements so that we focus where we want to when we need to. That can be tiny adjustments to paint or props, or simply being a fresh eye to see the piece as it comes together so that the audience can focus on the narrative as clearly as possible.

-- How does collaboration play a role in your design process?

One hundred percent of my work is collaboration. The Director ultimately has the last say, but it never comes to a “veto” place. If I am paying attention to their “take” on the show and I know the script, our ideas blur and build upon one another until our ideas are mutually owned and better for each others’ input.

-- What skills and qualities are most helpful to you as a scenic designer?

Communication, collaboration, kindness, insightfulness, and empathy. Everything else can be taught, such as painting skills, attention to detail, drafting, drawing ability, art history. They are all useless without the ability to share with the creative team, the performers, and ultimately the audience.

## What Does That Mean? Scenic Design Definitions

**Drafting** - A mechanical drawing, scaled to show exact measurements of the stage and the set. It can be done by hand, using rulers, triangles, and compasses, or by a computer.

**Model** - A scaled model that looks like the finished set, only in miniature. It is used for reference by the director, technical director, and lighting designer.

**Ground Plan** - A scaled view of the stage from above.

**Elevation** - A scaled drawing that shows the front of the set; a sectional view shows the side.

**Load in** - The set, props, etc. are “loaded in” to the theatre from the scene shop to be assembled.

**-- What is your favorite part of the *Tuck Everlasting* set? What was the most challenging part of the design process for the show?**

The idea of a shift in perspective came to me at 35,000 feet while flying to Nashville to tech *Mockingbird*.<sup>\*</sup> The song “At the Top of the World” struck me as two people sharing a similar view coming from two very different life experiences. On earth, politics and strife abound, but above the clouds, it is totally different. It dawned on me immediately that we needed to create a sense of shifting perspectives. That led to a system of a raising and lowering tree canopy, which is represented by two tree profiles rigged to raise up and down on either side of the portal. As we’re bringing it to life, it is simple and low-tech, and will make our audiences gasp.

<sup>\*</sup>*Mockingbird* was part of Nashville Children’s Theatre’s 2017-18 season.



**-- Where did your inspiration for the set come from?**

The wooden planks are recycled reclaimed lumber from the Nashville area. The idea is that the Tucks are part of nature versus the Foster house representing the town, where it is still made of wood, but hewn into decorative urbanity and not rustic comfort. We’re using wood as a material to bridge the gap between the forest and the town. Having a unit set allows us to transform the space quickly from one location to the other seamlessly without stopping the narrative or the music.

**Arts Activity: Design Your Own Diorama**



A designer’s job is to bring the playwright’s world and the director’s vision to life. In this activity, you will either choose a scene from the book or recall your favorite scene from the play, and put your own creative spin on it.



The set you see on the stage of Nashville Children’s Theatre is a product of the director and scenic designer’s collaboration, but isn’t the only way to interpret the text. It takes place in and around the woods of Tregap, but NCT’s production does not feature a literal forest on stage. Some shows that are frequently produced - such as Shakespeare, for example - may be set in a different time period, for example. With that being said, it is important to honor the author or playwright’s story as much as possible and allow it to serve as the blueprint for your design.

After you have chosen the scene or moment you would like to design, create a diorama (which is a three-dimensional model). For this project, you can use a shoebox, a small cardboard box, or build your own box (to your own size specifications) out of book board. Imagine the diorama as your stage, and utilize each side. Incorporate a variety of materials and textiles (for example, felt, foam, cotton balls, cardboard, tissue paper, etc.). While the diorama captures a single scene, your set does not need to be stationary - maybe a character or piece of the set flies in on wire!

Have the students present their dioramas to the class and discuss the various interpretations of the scenes reflected through the designs.

# A Celebration of Life

## Arts Activity: Your Family Tree



Rather than simply plotting names and relations on a grid, express your creativity and channel Natalie Babbitt's passion for art! Explore how you can document your family's tree in a different way - maybe it's even three-dimensional! Take the opportunity to interview your parents and extended family to find out information about your family you didn't previously know! Have students share their family trees with the class.

### Sample Ideas:

- Map your family's tree over a literal drawing or painting of a tree, perhaps even adding your family's names to individual leaves!
- Did your family immigrate to the United States from another country, and you continue to celebrate your family's heritage? Incorporate the flag from your family's country of origin in some way.
- Instead of simply writing down names, draw a picture of them. Are you especially skilled at sketching people? As an added challenge, how would you draw or pose each person to capture their interest? Maybe your younger sibling who loves to climb trees is perched in your "family tree"!

*Reflection:* What did you learn about your family or individual family members that you didn't know before? Did you discover any previously unknown commonalities? Are you inspired by anyone's past actions or accomplishments?

## Activity: Learn Through Play



The Tucks have forever to live, so they have embraced the beauty of life. They are never in a rush. They take their time to play, and learn, and explore. As we grow up, our lives become more fast-paced and it can be harder to capture the same imagination and wonderment we possessed when we were little. What was fascinating when we are three years old is no longer "new" when we are ten, and so on. Observe a young student at play (if you have the ability to visit a younger grade's classroom or if you have a younger sibling). Otherwise, put yourself in the shoes of a young child who is witnessing how something works for the very first time.

For example, you may automatically know that yellow mixed with blue makes green. But instead of quickly mixing the colors, watch the two colors blend and slowly form a new color. Note how quickly it happens, and the shade of green it makes. Brainstorm other "discoveries" we take for granted that would be an exciting experience - or, in the case of the Tucks, one to take the time to celebrate and enjoy. Hold a discussion with your class and/or assign an essay that captures observations and opinions.

## Curriculum Connection: Growing Up



Choose a family member from a different generation, such as a grandparent. Ask them to think about their life at your age. What were their dreams for the future? What was their favorite thing to do? What were they most impatient to experience?

Interview them about "growing up" - how did they grow and evolve from the middle school student they were to the adult they are today? How does their

present-day self-align with who they thought they would be or what they thought they would be doing? What do they wish they could tell their middle-school self? Write up the interview, and as a class, put together a publication with all the interviews to share all the perspectives you've gathered.

*Extension:* Write down your own dreams and plans for the future. How do you plan to accomplish them in small, manageable steps?

### Research: The Quest for Immortality



Since the beginning of time, humans have been intrigued by the idea of living forever. One of the earliest surviving pieces of literature, *Epic of Gilgamesh*, is about a man's quest for immortality. Many of the world's religions believe in immortality of the soul, whether that is in the afterlife or by rebirth.

Physical immortality, which is what the spring bestows on the Tuck family, is not known to be possible for any species. The Tuck family is incapable of dying.

- Numerous myths, legends, and religious texts feature or make mention of immortality. The majority of the time, the gods or goddesses are the ones who are immortal, but occasionally, mortals have been "gifted" or "cursed" with eternal life. Divide the class into groups to research a religion (Christianity, Buddhism, Judaism, Hinduism, Islam, and Zoroastrianism, for example) that mentions immortality and research what they believe. Have each group present their findings to the class.
- You may think Harry Potter when you hear "Philosopher's Stone," but in reality, medieval alchemists were consumed by trying to find and recreate it. In ancient China, they searched for the Elixir of Life. In Hinduism, a drink called Amrita (see image) was purported to help someone achieve immortality. What do all of these substances have in common? How were they created? Where were they allegedly found? Since no one has ever been able to achieve physical immortality, they obviously cannot offer immortality. Why do you think people believed they could?
- Do you think the belief in an afterlife and/or rebirth is a form of immortality? Why or why not?



Garuda The "Vahana" of Vishnu, returning with a vase of Amrita - a nectar thought to bestow immortality

### Discuss and Reflect: Frozen in Time



Jesse tells Winnie to wait to drink the water until she is seventeen. What would you miss out on if you drank the water today? How do you think you would be limited in life if you looked exactly as you do today forever? Hold a discussion with your class and/or assign an essay in response to these questions.

# The Dilemma

## Curriculum Connection: Winnie's Letter



At the end of the show, the Tucks learn that Winnie enjoyed a long life and died as a mother and a grandmother. Do you think she ever told anyone else about her experience at age eleven? Do you think she regretted not ever seeing Jesse again?

Write a letter from Winnie's perspective at the end of her life, either to Jesse or a family member - perhaps her husband or her children. Because she's been able to reflect on all she's experienced, thanks to her decision not to drink the water, how does she feel about that moment in her life? Does she ever wonder what would have happened if she had drank the water? Is she relieved by her choice not to? Decades later, do Angus Tuck's words carry more meaning for her?

## Curriculum Connection: Mock Debate



Divide your class into teams, and have them prepare to debate on whether or not the spring's water should be readily available or if people should be able to live forever. Remember that this is a philosophical question with no right or wrong; it doesn't have a "proveable" side. Either have each group choose their position or assign the group their position. Ask each group to brainstorm three points that they want to make, in support of their argument.

Each team will have an opportunity to present their opening argument, present their three points, provide a rebuttal to the opposing team's points, and conclude their argument. Make sure you set ground rules for the debate, such as no talking over each other and speaking within a set time. Remind students to include evidence to back up their position.

## Group Discussion: Right or Wrong



Interestingly, Natalie Babbitt does not believe the book presents a lesson about what is right and wrong. Rather, it illustrates a difficult choice. She wanted her readers to understand how challenging a decision it would be. It also means that neither Jesse nor Winnie makes a "bad" choice. The choice is entirely a personal one.

The Man in the Yellow Suit wants to profit off of the spring's powers, but the Tucks did not choose their fate - they became immortal simply because they were thirsty in the wrong place.

As a class, consider this: Is it up to the Tucks to protect others from the spring and making their own choice? Is living forever a bad thing? Would it be okay for anyone to pay for the chance to live forever? Is there anyone who should be "turned down" for that privilege? Why?

## Arts Activity: What If ...



- What if ... Winnie had made a different choice?
- What if ... The Man in the Yellow Suit found the spring on his own?
- What if ... the Tucks discovered a way to reverse their immortality?



Knowing what you know about the characters, imagine an alternate scene or ending for one of the above scenarios. Write and perform a scene for the "What If" of your choosing in a small group, or have the class work on the same "What If" in small groups and discuss how each scene is similar (or different).

## Curriculum Connection: Painting with Words



“Natalie Babbitt is an illustrator, not only with pen and brush, but also with words.” – Kirsten Chapman  
As an illustrator, Babbitt was familiar with how to paint a picture with colors. An author is also tasked with “painting a picture,” but they do it with the words they choose. A skilled author will appeal to all of your senses when writing. Think of your favorite place or memory. How would you describe that to someone else, so that they can imagine themselves in your shoes and feel as though they were there? Write it down, and share with a partner. As the reader, is there any description missing that would help you gain further insight into your partner’s experience?

*Reflect and Discuss:* Have you ever seen a film or stage adaptation of a book in which a choice was made that was completely at odds with the image you had painted in your mind, based on what you had read? Was it hard to erase your image out of your head?

## Travel through Time

### Research: Then and Now



The play is (briefly) set in 1808, when the Tucks first drink from the spring. From that point forward, they do not age. Their bodies are essentially frozen in time, but the world continues evolving around them. A great deal changes over the course of a century. How was life different in the 1800’s versus the 1890’s? How do you think they would adjust to new inventions, types of clothing, and way of travel? Create a chart that compares the two time periods.

Next, imagine what life could be like one hundred years from now. Begin by looking back: research what life was like in 1918. While we are enjoying our current way of life in 2018, how dramatically different is our “normal” from what children were accustomed to in the early 20th century? Next, create a chart that compares 1918, 2018, and your imaginings of what 2118 might be like.

### Activity: Treetag in 2018



The year is 2018, and Treetag is a real place. The water that gives immortality still exists, but would it still exist under a tree in the woods? Suburbs, neighborhoods, highways ... all of these things are more modern developments. Where would the water be found, and do you think it would be more challenging to keep it a secret from the public?

The Man in the Yellow Suit heard the rumor of the Tuck family from his granny, and searched for them on his own. How would such a rumor be disseminated now, and how do you think he would look for the Tucks with our current technology?



Imari Thompson as Jesse, Rebecca Keeshin as Winnie  
Photo by Michael Scott Evans

Hold a discussion with your class and/or assign an essay in response to these questions.

# Making Music

## Arts Activity: Writing a Musical



The majority of musicals are an adaptation of some idea or piece of work, whether it is a poem, book, play, or film. Below are examples of famous quotes from the book, *Tuck Everlasting*. The book serves as the source material for those working on adapting it, such as the librettist and the lyricist. After having seen the show and having an understanding of the character's motivations and inner feelings, imagine you are writing a song for a different adaptation of *Tuck Everlasting*.

Working individually or in groups (some people thrive on collaboration, while others prefer to let the ideas slowly percolate), write a chorus and verse for one of the characters in the book, using one of the quotes as inspiration or choose your own from the book. The lyric does not need to include the quote exactly as written, but it can. Decide whether you want to play with the melody first. What tempo would the character sing in? Is it an upbeat moment in their life, or a sorrowful one?

“It’d be nice if nothing ever had to die.” – Winnie Foster

“Dying is a part of the wheel, right there next to being born. Being part of the whole thing, that’s the blessing.” - Angus Tuck

“It’s no good just thinking of your own pleasure. People got to do something useful if they’re going to take up space in this world.” – Miles Tuck

“Life’s got to be lived, no matter how long or short. You got to take what comes.” – Mae Tuck

“Don’t be afraid of death; be afraid of an unlived life. You don’t have to live forever, you just have to live.” – Angus Tuck

## Arts Activity: Your Favorite Song



Music is a powerful language that speaks to all of us. While the deaf community may not be able to hear sound, they can enjoy music by feeling the vibrations. Not only can their heightened sense of touch or feel identify the rhythm, but they also feel pitch. From infancy, we learn to enjoy sounds, patterns, and rhythms. Music can prompt us to sway (sometimes without even realizing it) or dance. It can move us to tears. It can evoke memories - of an image, a scent, a feeling. Think of your favorite song. Perhaps it’s one that you currently listen to on repeat. Maybe it’s an “oldie but goodie” that you constantly return to. Or maybe you heard it once and the melody, the verse, the chorus simply clicked with you. For the five senses (sight, sound, smell, touch, taste), write down how the song impacts each one (if it does). Lastly, consider your emotional response. How does it make you feel? Does it cause your heart to race? Create butterflies in your stomach? Prompt a grin to break across your face?

Introduce your class to your favorite song. While it may not be the first time they’ve heard it, we each have a unique experience when listening to music. Describe (in as little or as much detail as you feel comfortable sharing) why and how this specific song touches you.



*Extension:* As your class listens to some of these favorite songs, ask them to draw or paint in response to what they hear. Afterward, share the artwork and discuss how the music inspired their artistic choices.

# “The Wheel” – The Cycles of Life

In *Tuck Everlasting*, Angus sings a song titled, “The Wheel.” Before Angus begins to sing, he is fishing with Winnie who expresses to him that if her deceased father had drunk from the spring, they would have never had to say goodbye.

## Curriculum Connection: The Wheel



Read the lyrics on page 11 and then listen to “The Wheel.” (You can find it on Spotify and YouTube). Discuss the following questions with your students.



- Compare and contrast the experience of reading the lyrics, listening to the song, and seeing the song performed on stage.
- What metaphors does Angus use in the song? Specifically, delve into the symbolism of the wheel.
- Angus sings, “You can’t have living without dying.” What does this mean and why is this true?
- Before Angus sings this song, he says, “But that’s just what happens when you mess with the rules of nature.” What are the “rules of nature” that he is referring to?

## Curriculum Connection: The Cycles of Life

Discuss the following with your students:

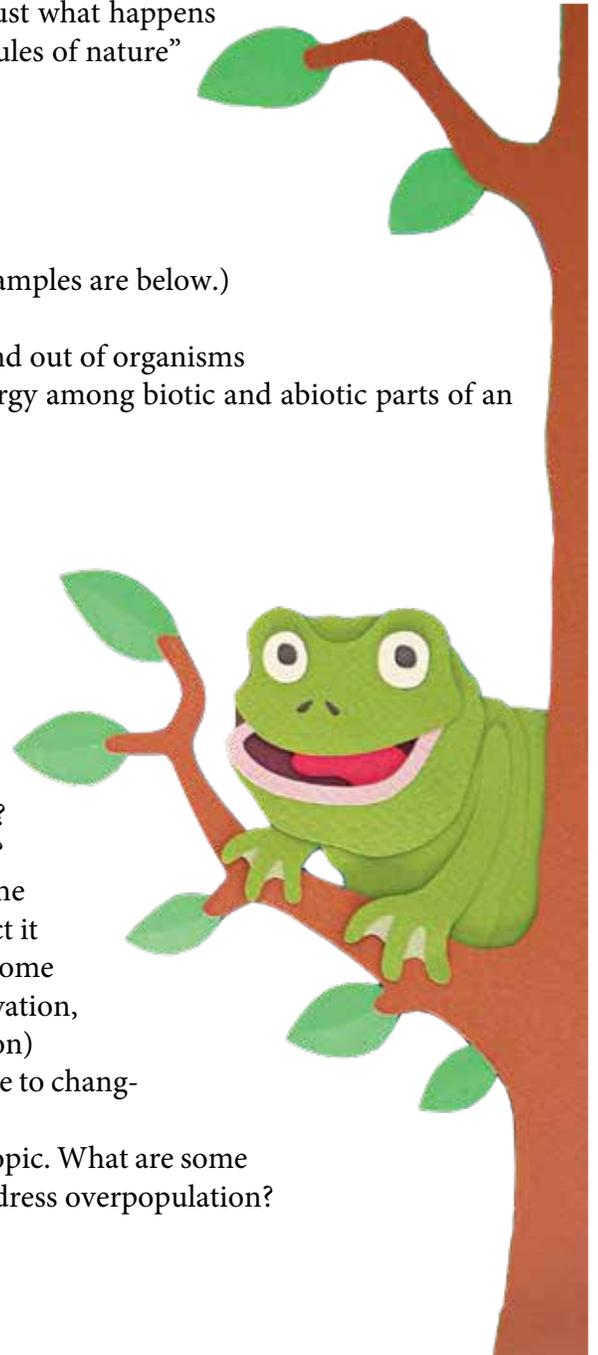


- What is a cycle?
- What are examples of cycles in nature? (Specific examples are below.)
  1. Hydrologic cycle
  2. Cycling of matter and flow of energy into and out of organisms
  3. Cycling of matter including the flow of energy among biotic and abiotic parts of an ecosystem
- Why are cycles in nature important?

## Curriculum Connection: The Human Life Cycle & Humans’ Impact



- Have your students outline the human life cycle.
- Compare and contrast the human life cycle with another species’ cycle. (Suggestion: Toads - Winnie’s friend is a toad!)
- The Bigger Picture: What if everyone had access to the spring? What would happen to the human population? What effect would this have on the planet and its systems?
- Discuss how human activity currently affects the planet in positive and negative ways and what further effect it would have if a large amount of or all humans were to become immortal. (Ex: effects on land, oceans, biosphere, conservation, habitat management, species endangerment, and extinction)
- How have ecosystems changed over time in response to changes in human population?
- Human overpopulation is currently a hot debated topic. What are some measures scientists around the world are discussing to address overpopulation?



## THE WHEEL

I BET YOU DIDN'T KNOW THAT THE SUN  
TOOK A SHINE TO WATER  
SHE DRINKS UP A BIT FLOATS IT UP TO THE SKY  
WHAT SHE TAKES FROM OUR LAKE  
WILL MAKE HER A STORM CLOUD  
THAT RUMBLES AND TUMBLES RAIN  
FROM UP HIGH, HIGH, HIGH

IT'S A WHEEL, WINNIE  
THIS JOURNEY OF OURS  
SUN TO LAKE TO CLOUD THAT SHOWERS  
RAIN BACK TO THE LAKE BELOW  
AND YOU'LL RIDE THAT WHEEL WHEREVER YOU GO

NOT A MINUTE OR MOMENT'S THE SAME  
THE WHEEL, IT KEEPS YOU GUESSING  
AND EVERYTHING AROUND YOU IS ALONG FOR THE RIDE  
THE POND, THE BULLFROGS, THE BIRCH TREES AND HOUND DOGS  
PLUS PEOPLE, ALL PEOPLE EBB AND FLOW WITH THE TIDE, TIDE, TIDE

IT'S A WHEEL, WINNIE A RIPPLE IN WATER  
GIRL TO WIFE TO MOTHER TO DAUGHTER  
LIKE ALL YOUR KINFOLK COME AND GONE  
CAN'T STOP ROWING, GROWING, CHANGING, THEN MOVING  
ONCE YOU DROP AN ANCHOR  
A BOAT GETS STUCK  
AND IT COULD STAY FOREVER

JUST FLOATING ON TOP  
WATCHING LIFE PASS IT BY  
JUST FLOATING ON TOP

SHOW ME HOW TO CLIMB BACK ON THE WHEEL  
I'LL BE THERE SLICK AS A SLINGSHOT  
PREPARED TO GET OFF AT THE END  
AND SHARE WITH SOMEONE MY SPOT

YOU CAN'T HAVE LIVING WITHOUT DYING  
SO YOU CAN'T CALL THIS LIVING WHAT WE GOT  
WE JUST ARE, WE JUST BE, NO BEFORE, NO BEYOND  
A ROWBOAT ANCHORED IN THE MIDDLE OF THE POND

IT'S A WHEEL, WINNIE A RIPPLE IN WATER  
IT'S A WHEEL, WINNIE A CIRCLE IN MOTION  
CAN'T STOP ROWING, GROWING, CHANGING, THEN MOVING ON  
CAN'T STOP ROWING, GROWING, CHANGING THEN MOVING ON

# Tennessee State Standards for Activities

## Pages 1-2: About Tuck Everlasting

### Pre-Show Predictions & Questions and Post-Show Reflection

ELA - SL.CC.1, R.IK1.7

THEATRE - T.Cr1.B, T.R1.A, T.R3.A

## Pages 3-4: A Discussion with the Designer

### Design Your Own Diorama

THEATRE - T.Cr1.B

ART - VA.Cr2.A, VA.Cr2.C, VA.R1.A

## Pages 5-6: A Celebration of Life

### Your Family Tree

HEALTH - (grades 4-5 only) 6.1

SCHOOL COUNSELING & CAREER GUIDANCE - (grades 6-8 only) 7.7

ART - VA.Cr2.C VA.Cn1.A

### Learn Through Play

ELA - SL.CC.1, W.PDW.4

### Growing Up

ELA - W.PDW.4

HEALTH - (grades 6-8 only) 6.2

SCHOOL COUNSELING & CAREER GUIDANCE - 4.1, 7.4, 8.3, (grades 4-5 only) 8.4, (grades 6-8 only) 4.3, 8.2

### The Quest for Immortality

ELA - SL.PK1.4, W.TTP.1, W.TTP.2, W.PDW.4, W.RBPK.7, W.RBPK.8

### Frozen in Time

ELA - SL.CC.1, W.PDW.4

## Pages 7-8: The Dilemma

### Winnie's Letter

ELA - W.PDW.4

### Mock Debate

ELA - SL.CC.1, SL.CC.3, SL.PK1.6

### Right or Wrong

ELA - SL.CC.1

### What If...

THEATRE - T.P3.A, T.Cr1.C, T.Cr3.A, T.R2.A

### Painting with Words

ELA - W.PDW.4

## Page 8: Travel through Time

### Then and Now

SOCIAL STUDIES - Grade 4 "The Growth of the Republic (1800-1850)," Grade 5 "Industrial America & Westward Expansion," Grade 8 "Growth of the Young Nation (1789-1849)" and "Westward Expansion after the Civil War (1865-1890)"

ELA - W.RBPK.7, W.RBPK.8

### Treemap in 2018

ELA - SL.CC.1, W.PDW.4

## Page 9: Making Music

### Writing a Musical

MUSIC - GM.Cr2, GM.R2.A

ELA - W.RW.10

### Your Favorite Song

MUSIC - GM.Cn1.A

ELA - W.RW.10

Extension

MUSIC - 8.1

ART - VA.Cr2.A

## Pages 10-11: "The Wheel" – The Cycles of Life

### The Wheel

ELA - SL.CC.1, R.KID.2, R.CS.4, R.IK1.7

### The Cycles of Nature

SCIENCE - 6.EES.2, 7.LS.1, 7.LS.2

### The Human Life Cycle and Humans' Impact

SCIENCE - 4.EES3, 6.EES3, 6.LS2

## Pre- or Post-show Workshops

NCT offers Workshops for all of our shows. Ask Catherine about workshops when you book your field trip or email her at: [cbirdsong@nashvillelect.org](mailto:cbirdsong@nashvillelect.org)

# Info for Teachers

## Free Educator Preview for *Tuck Everlasting*

Thursday, September 13, 2018

Reception/Workshop: 5 pm ♦ Performance: 6:30 pm

Enjoy wine and cheese as you are introduced to activities you can use in your classroom. To reserve your spot visit [NashvilleCT.org](http://NashvilleCT.org) and under the heading "Come Visit Us" click "Book a Field Trip." Then select "RSVP for Educator Previews" at the top of the page. (This event qualifies as PD.)

### On the day of your field trip:

- If you are attending a 10 am show please arrive at 9:30 am.
- If you are attending an 11:45 am show please arrive at 11:15 am.
- An NCT employee will come to your bus before your students disembark.
- Please check in at the box office while your students are led to their seats.
- **If you are going to be late please call: 615-254-9103**

## An NCT World Premiere Production for Grades 5-8



### GHOST

January 17-  
February 3, 2019

By Idris Goodwin

Based on the book  
*Ghost* by Jason Reynolds  
Originally published in  
2016 by Atheneum  
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NCT is proud to acknowledge the government agencies, foundations, and business partners that provide leadership support:  
Metro Arts, Tennessee Arts Commission,  
The Memorial Foundation, The Shubert Foundation



### About Nashville Children's Theatre

Believing the culturally curious child is the future, Nashville Children's Theatre nurtures the next generation of global citizens by providing transformational theatrical experiences which reflect our evolving community, instill profound empathy, and foster personal discovery.